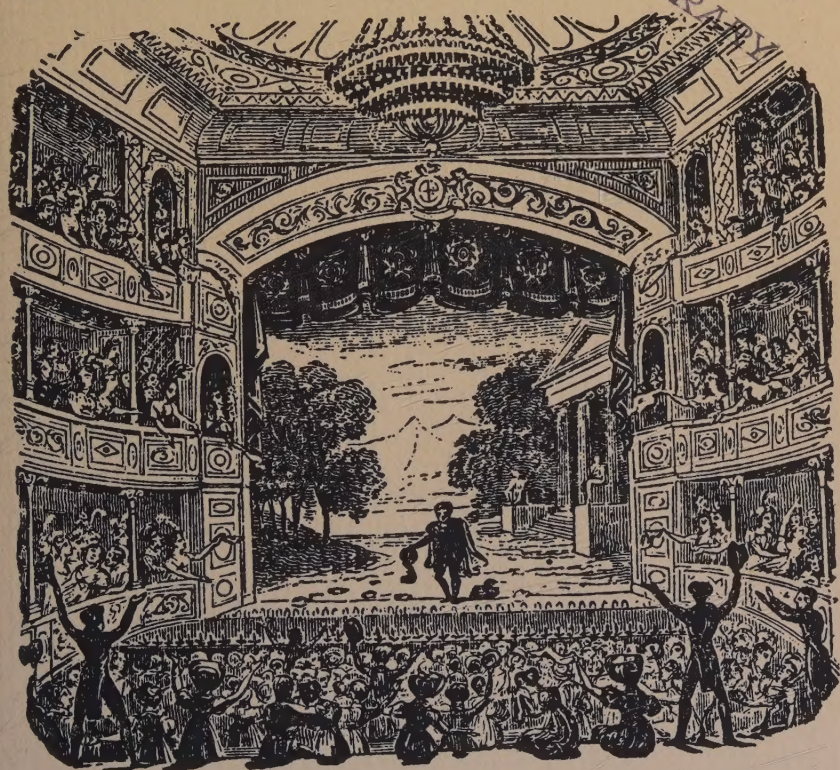


# THEATRE NOTEBOOK

INCLUDING  
THE BULLETIN OF THE SOCIETY  
FOR THEATRE RESEARCH



VOLUME III/IV

1948-1950







# THEATRE NOTEBOOK

A QUARTERLY OF NOTES AND RESEARCH

Edited by

SYBIL ROSENFELD AND RICHARD SOUTHERN

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## EDITORIAL.

IT is with a very real regret that we have to record the death on the 10th August of that distinguished theatre research worker, the Rev. Dr. Montague Summers. Especially in the two fields of the Restoration theatre and the Victorian melodrama will his work remain an indispensable source of reference to later students, though unfortunately much of his work on the melodrama remains as yet unpublished. Some of his findings upon Miss Braddon and the dramatization of *Lady Audley's Secret*, it had been Dr. Summers' intention to publish in *Theatre Notebook*. We hope to print a note on some aspects of his work in our next number.

The famous St. George's Hall at King's Lynn is now to be renovated. In the process the few traces which remain of the Georgian playhouse erected within the hall in 1766 will be lost. *Theatre Notebook* has therefore taken special steps to effect some sort of a record of this valuable evidence and we publish an account herewith. We have to thank Mr. A. P. D. Penrose, the owner, and Mr. Marshall Sisson, the architect of the work, for their kindness and practical assistance. We cannot help expressing the wish that it might yet be possible for the dismantled elements of the unique proscenium canopy to be preserved for re-erection at some future date as the centre-piece in the main hall of a British Theatre Museum.

In opening our third volume, and our fourth year of publication, we offer welcome to the appearance in our pages of the Bulletin of The Society for Theatre Research. Immediately after the Bulletin we print the first of a series concerning a subject in which the Society and this Journal have special interest—the recording of the great British theatre collections. In this number we have asked Mr. Nash of the Enthoven Collection at the Victoria and Albert Museum to open the series, and he has kindly supplied us with the ensuing introduction to its contents.

Readers who are interested in the construction and machinery of the old British theatre may be interested in the article which appears in the August number of our contemporary *Wood* describing "The Wooden Stage of English Tradition" as exemplified in the Theatre Royal, Leicester. Several valuable isometric drawings of machinery by Richard Leacroft, A.R.I.B.A., and some photographs of the rare English groove by Ronald Hunt, A.R.P.S., illustrate a brief account of the stage by Richard Southern. *Wood* is published by the Nema Press Ltd., 33, Tothill Street, Westminster, S.W.1.

We begin in the present number a further series of articles upon the authorship of nineteenth-century plays, from the joint pens of Sir St. Vincent Troubridge and Mr. Allan Wade. Other instalments will appear in the course of the volume.

## THE SOCIETY FOR THEATRE RESEARCH—BULLETIN No. 1.

**B**y the time this issue of *Theatre Notebook* is published the Society for Theatre Research will have held the first of the monthly meetings which will continue through the winter. Under present conditions this journal goes to press nearly two months before publication, so that the two pages which the Society will normally use to communicate with its members will be devoted to matters of a general rather than of a topical nature. Under these conditions also, publication of the annual *Transactions* may be delayed beyond the end of the Society's year, but each year's membership will carry with it a copy of the *Transactions* for that year whatever the publication date.

Although called at short notice, the first general meeting on June 29th was attended by a large proportion of those members living in London, together with a number of those from farther afield. The following elections were made: *Committee*—Dennis Arundell, Miss M. St. Clare Byrne, George Devine, Ifan Kyrle Fletcher, Miss Phyllis Hartnoll, Charles Lefeaux, Alfred Loewenberg, G. W. Nash, Llewellyn Rees, Richard Southern, George Speaight, Torin Thatcher; *Hon. Treasurer*—H. M. Cotterill; *Joint Hon. Secretaries*—Miss Sybil Rosenfeld, Bertram Shuttleworth. Subsequently Miss Byrne was elected Chairman, and Mr. Thatcher, Vice-Chairman. A subscription of two guineas per annum was agreed upon. Sub-committees have been formed to deal with Constitution, Programme, Publicity, and Exhibitions and Collections. Others will be set up to deal with special aspects of the Society's work as the need arises.

There is much that members can do to forward the aims of the Society beyond attending the meetings. They should let the committee know of any research they have in hand, and of any special collections they possess whether of books, prints, photographs, MSS., or other material. If they seek information the secretaries will do their best to satisfy them by directing them to source material or to experts or by inserting a query in *Theatre Notebook*. The committee will welcome suggestions of specific subjects for research.

The February meeting, which will be devoted to aspects of the theatre outside London, has been arranged for a Sunday afternoon in the hope that as many provincial members as possible will be able to attend. Talks will be given on research being undertaken in various parts of the country. As there are still many towns with long theatrical histories now largely forgotten it is hoped that these talks will encourage potential research workers to make their own investigations, and where possible to set up their own local groups.

The sudden death of the Reverend Dr. Montague Summers occurred only a day or two after he had accepted the committee's invitation to read a paper on *Melodrama* at the January meeting. The formation of the Society was, as he stated in a telegram to the meeting of June 15th, a step he had been advocating for fifty years. Having spent much of his life researching into the Restoration theatre, he had latterly turned to the subject of Victorian melodrama. He did not expect to live to complete his work and he felt that the existence of a body such as the Society for Theatre Research would ensure that his labours would not be wasted, but that he would find among the members those who would carry on and complete what he had begun. He will be missed both for his scholarship and for his enthusiasm.

*Hon. Sec. S.T.R.*

## BRITISH COLLECTIONS—I.

### THE ENTHOVEN COLLECTION

BY G. W. NASH.

THE Gabrielle Enthoven Theatre Collection at the Victoria and Albert Museum was begun by its far-seeing founder with one main object, to form a history of the London Stage which would have every date correct and only record established facts. To this end Mrs. Enthoven has carefully gathered together a collection of playbills and programmes for every known London theatre. The earliest playbill is for the year of 1737 at Drury Lane and there is also another playbill for the same year at Covent Garden. The collection then records, with very few gaps, the history of every theatre in London, every performance and every production carefully dated, from 1737 to the present day. The work does not cease; everything new that occurs on the London Stage means something new to be added to the collection.

This material does not consist simply of a mass of programmes. Around the central structure of dated programmes and early playbills, and linked with the appropriate date of performance, engravings, music-sheets, photographs and other illustrative material build up the core of facts into a living picture of the history of the London Stage. Newspaper cuttings, printed texts, autograph letters, books, biographies, magazines, tally sheets and legal documents extend the picture to include every aspect of the world of the theatre, so that a student is able to select any period, any person and any subject and find the details ready for him to examine.

The early years of the collection are illustrated by a great many engravings: some are contained in the early printed texts, of which there are a large number. The nineteenth-century records have not only engravings but song sheets, sketches from the early illustrated papers, coloured illustrations similar to "tuppence coloured" and caricatures.

The development of the camera and of the illustrated newspaper and magazine enables the collection to preserve a very accurate picture of London stage productions from the nineteenth-century until the present day. The collection of photographs of actors and actresses, both portraits and in costume, must number many thousands. Among the stage photographs of the early 1900's there is a fine collection of the spectacular productions at Drury Lane. *The Whip* and *Marriages of Mayfair* are but two of the many Harris productions so recorded, while some thirty photographs of his *Sleeping Beauty* reveal a pantomime on a scale such as we may never see again. It would be impossible to catalogue in these pages even a selection of the photographs that exist on the shelves of the Enthoven Collection, suffice to say that all the Shaw and other famous productions are well covered. There are, too, photographs given by Sir Barry Jackson of his own productions and by Nigel Playfair of his productions at the Lyric, Hammersmith, and a regular flow from Covent Garden and other theatres covers the activities of to-day.

It is difficult to say what are the principal treasures of the collection for there are so many. There is the bill showing the first appearance of Mrs. Siddons when she was billed simply as "A Young Lady" playing Portia in *The Merchant of Venice* at Drury Lane on December 29th, 1775. There are playbills mentioning Edmund Carey, afterwards known as Edmund Kean, and his "widowed mother." There is the playbill of the first appearance of Henry Irving at the Royalty in Soho on August 11th, 1856, when he played Romeo. There are autograph letters from Garrick, Mrs. Siddons, Shaw, Ellen Terry, and Irving and, among the legal documents, there are the first agreements in London of Mrs. Jordan and Mrs. Pat Campbell. There is also an excellent crayon study of Sir Henry Irving as Van der Decken and a beautiful portrait of Eleanora Duse by Rosina Mantovani-Gutti.

At first the records were housed in Mrs. Enthoven's London flat, but they soon grew too numerous and Mrs. Enthoven was forced to think about finding a new home for her work. At this time many people in America had become interested and soon large offers of money were being received for her collection. Mrs. Enthoven, however, was determined that her treasures should stay in England and finally, in 1924, her collection was very generously given to the nation and found a permanent home in the Victoria and Albert Museum. Mrs. Enthoven, however, could not leave her work entirely to the Museum staff and, shortly after the collection had been given to the nation, she obtained permission for herself and a few friends to work, voluntarily, on the cataloguing and indexing of the collection.

The arrangement of the collection and the card-indexing has been simply yet thoroughly carried out. All the material has been gathered together under the theatre to which it relates, and arranged in chronological order. Thus, should one require the programme of the first appearance of Dame Edith Evans at the King's Hall, Covent Garden,

on December 10th, 1912, it would be quite simple to find, under K, the shelves containing the boxes of the records of the King's Hall; there inside a folder marked "1912" would be found a programme of the Elizabethan Stage Society's revival of *Troilus and Cressida* in which she plays the part of Cressida. With the programme would be found portraits of her and the story of her career.

All the items of this large collection have been carefully card-indexed. First of all there is a card-index, arranged in chronological order, of every performance given at each theatre. This index also gives the names of the principal performers, whether it was the first performance of the play, opera or ballet, and if it was given as a benefit or charity performance. The next index deals with the productions themselves. Every performance of a play, opera or ballet that is given in London is noted on the card allotted to the dramatic or operatic work. It is possible to trace the progress of any play from its first production, and to see who was the author, who designed the scenery and costumes and, if it was an opera, revue or ballet, who composed the music, who was responsible for choreography and who wrote the libretto.

The "first appearance" index lists the first appearance at each theatre of any performer, famous or obscure. It would be impossible to list every performance of every artist, but it is possible to trace the progress of each actor and actress from theatre to theatre. A further index records alphabetically every illustration in the collection, both of players and theatres. Finally, there is an index which records every designer and each production for which he is responsible.

There are other lists and records such as the list of printed texts, and there is even a list of theatre managers, but to mention them all here would tend to confuse and to give the impression that the collection is a quantity of lists and indexes. The Enthoven Collection is a department housed in a light, airy gallery of a national museum, but it opens a door into a fantastic world. One has only to open the boxes for Covent Garden and Drury Lane, 1804-1805, and examine the tally sheets to be transported to the time when the managers of the two theatres bargained with Macready for possession of Master Batty. The theatre fortunate enough to bill the Infant Prodigy would make six or seven hundred pounds per night, while a house billing such sterling performers as Mrs. Jordan, Miss Pope and Mr. Holland would take little more than a hundred pounds.

If one is studying a later period and wishes to bridge the gap of years by making a personal contact with the past, Mrs. Enthoven is a generous friend to every student of the theatre and has gathered many reminiscences during her period of over sixty years' devotion to the London Stage. Ellen Terry, Eleanora Duse, Henry Irving, and other giant figures of the past were her intimate friends, and she is always ready to assist with her wonderful memory and knowledge.

## CONCERNING A GEORGIAN PROSCENIUM CEILING.

IN the centre of St. George's Hall, King's Lynn, there stood, at the time of writing, a great canopy. It was all (or practically all) that was left of a Georgian playhouse built within the sixteenth-century hall.

What follows will give very good reason to suppose that the canopy at King's Lynn may be derived fairly closely from the Elizabethan canopy—more closely perhaps than any other object in existence to-day. Both formed a covering above the stage, and they stood in as close a relation to each other as grandfather to grandson. The intervening generation, of which research has yet to offer us more than one sole example (in the famous sculptures from *The Empress of Morocco*), was the canopy over the Restoration forestage.

How did the canopy at Lynn stand in relation to the stage below? Did it cover the main acting-area? Or only an advanced section thereof between the scenic part and the audience?

Careful study of the remains on the spot supplied an unequivocal answer. The canopy covered the forestage. It covered that part of the stage which in the old days was termed "the proscenium": the canopy was in fact the *proscenium ceiling*. It, therefore, is in the direct Restoration tradition and represents a late survival of that period rather than an early example of the Georgian period. It may thus have been classed as, in effect, our most ancient, existing, actual theatre exhibit.

To-day we have in the normal theatre no such thing as a proscenium ceiling, and it is of some importance to a clear estimate of the nature of the Restoration and Georgian drama that we should understand what a proscenium ceiling meant.

The object at Lynn was a flat plastered ceiling standing quite apart from all the rest of the hall upon its own six timber legs, and measuring about 20ft. wide (that is, from side to side of the stage) and 14ft. deep (that is, from front to back). The posts which supported it were 18ft. 6in. high. It stood in the centre of the otherwise clear floor of the hall (see Fig. 1). The placing of the six legs was not equidistant; four stood at the corners, and the other two intermediate between the side pairs but considerably closer to the back posts than the front posts. In each post were many significant traces of early use, both in the form of signs of colour and in the mortices cut to house other members now lost. The two corner posts of the canopy nearest the spectator in Fig. 1 had been cut away a short distance from the top and replaced, presumably at a later date, by slimmer posts to take the weight.

On the far side, apparently associated with this canopy unit, there stood two other separate posts, one either side of the hall lining up with

the side posts of the canopy and some 12ft. away from it (D in Fig. 1). These posts offer us our starting-point for an essay at reconstruction.

The lower portion of these posts was unpainted, but part-way up a faint trace of blackish colouring was visible. The line of demarcation is reasonably clear and appears to be slightly sloping. Similar colour traces were visible on some of the six posts supporting the canopy.

If, now, a line be taken through all the above points of demarcation on the posts at one side of the hall, that line will be found to be continuous and is shown in white in Fig. 2 marked E. This line exactly cuts the upper edge of a mortice in the intermediate post of the canopy side. The whole shows a gentle slope downwards towards the street end of the hall (the nearer end in Fig. 1 and the end to the right in Fig. 2). This line would appear to establish the height and rake of the Georgian stage floor. What now were the limits of this floor at the front and back?

It appears highly likely that the front (or lower) edge of the stage would have coincided with the position of the cut-away posts at the front corners of the canopy. The proscenium ceiling would then finish over the front of the stage. The existence of the two isolated posts on the opposite side indicates, however, that the stage stretched at the back considerably beyond the ceiling, and that the ceiling therefore covered only the forestage—was, in fact, as we anticipated, a “proscenium” ceiling. The back limit of the stage is less certain to fix. It no doubt ran as far back as the isolated posts; it may have run beyond. There are indications in the side walls of the hall that a partition originally divided off what were probably dressing-rooms at this end, and the stage is perhaps likely to have extended back as far as this partition.

We return to the front portion of the stage in an attempt further to elucidate the nature of the proscenium. We have established stage-level; we next turn to enquire why the intermediate side posts are nearer to the back corners of the ceiling than the front.

There exist, just above what would have been head-level to a person standing on the stage, certain mortices cut in these posts. Their detailed use is still to be studied, but it is pretty certain that a connecting horizontal timber spanned the interval in the position shown by the white line at F in Fig. 2. Immediately this is established, the proportions of a doorway come into sight. And from this point the reconstruction begins to take understandable shape.

Given a side to a Georgian proscenium and the indication in that side of a door, there is every likelihood that indications of three other elements will be present: a “balcony” above the door, a stage box beside it, and a, less certain, further accommodation above the stage box and beside the balcony—either in the form of an upper box or of the stage end of a side gallery. We turn for evidence of these units.

The balcony above the door is traceable in a patch of lighter paint just visible on the side of the upstage post above the door. It is sufficiently clear to suggest the height of the balcony-front. If we can establish the balcony-front then it is likely that we have the level of the front of the upper box beside it—for in Georgian architectural procedure such features “lined up.”

The front of the stage box below is harder to trace. It may be that we shall have to estimate it provisionally by measuring above the stage a like height to that of the upper box front, on the supposition that the two were at least similar.

In the walls of the hall just behind these posts are holes that appear to have housed the floor joists of the upper box and balcony—presumably the bearers were sloping, and the floor was laid on them in two or more steps, against the risers of which the uprights of benches were housed, as is the case at Richmond, Yorkshire.

Interestingly enough, no similar holes seem to be present below for housing the floor joists of the lower boxes. Examination is still needed upon this point.

We have, then, established the stage floor and at least the position of the boxes and doors which flanked the forestage. We have now to take what seems an impossibly long step to ask what this proscenium actually looked like in its details.

Some progress towards an answer may be made from the flakes of paint that hung from the plaster ceiling. We see a greyish-white faded under-surface with the remains of a later coat of a darker, greenish colour. In both of these are faintly visible some slight traces of a still darker pattern. The main motive was clearly circular, and around the inner circle ran a broadish border enclosing a scroll device. A bar of pattern seems to have linked the circle to the two sides of the ceiling and there to have connected it with a strip along the ends. The ground outside the circle bore a similar scrolled pattern. No device is now visible at all in the centre of the circle.

But at the very edge of this ceiling we find a quite surprising piece of information that throws a new light on the appearance of the whole proscenium. The paint stops short an inch or so from the side limits of the ceiling, leaving a narrow strip. (Fig. 3). At intervals, the edge of this strip is broken by a slight, irregularly-shaped projection into the field of the ceiling. These apparently irregular shapes have, however, some similarity with each other. Each is roughly in the nature of a triangle with one concave side and the apex cut off. But what is most important is that each occurs a little to one or the other side of the top of a post.

It appears very likely indeed that these are spaces caused by the former existence of the capitals of pilasters fronting the posts. One is even

inclined, looking at the shape as a plan from above, to hazard the guess with some confidence that they were pilasters of the Corinthian order.

Immediately, some considerable picture comes into one's mind, using this evidence and combining with it the evidence of the Theatre Royal, Bristol, and Wren's drawing associated with Drury Lane; but a further point is yet to be made. The above-mentioned strip running along the ceiling edge seems clearly to indicate the presence of a moulding, or even an arch, spanning the box-openings and running between the pilasters. But this strip, after leaving the intermediate post (B), very clearly alters direction and slopes slightly inward as it goes upstage to reach the position of the last post (C) at a point some inches inside of that post. It becomes certain then that the part of the proscenium side containing the door, with its balcony above, was raked inwards. Here may be a survival of the artificial perspective effect that characterised the Restoration theatre.

Along the front edge, or thickness, of the proscenium ceiling there ran the members of a simple freize-moulding (see Figs. 1 and 4). Above this there is a blank strip whereto another feature was once fixed. This should by rights have been a cornice moulding. Such a cornice one is glad to be able to prove by the memory of its collapse many years ago which is still preserved by the then owner of the building. The incident impressed the nature of the moulding upon his mind and we may establish that the cornice was completely characteristic of the time and bore a row of dentils. What is more interesting still is that above the cornice was a cove leading to what is to be presumed was a flat ceiling over the centre part of the pit, see Fig. 5.

Fortune has preserved for us something more concrete than this memory. On one of the rafters of the roof there still remained a solitary curved former from this cove, and upon its downward surface it bore traces of the nail-holes of laths. Its ends indicate for us the extent of the curve and its lower origin and probable point of junction with the flat ceiling. Many members of the sixteenth-century roof structure show similar signs of lathing, while many are clear of anything of the sort. By studying the areas where these signs occur and comparing them with those that are free we may estimate something of the extent and shape of the original ceilings.

But such work needs to be done at very careful length and the minutest record made. Such work requires funds and incidentally the temporary preservation of the evidence till the record is complete. What is chiefly important is to indicate now something of the significance of these findings, as far as they go, upon our knowledge of Georgian show-presentation in the theatre.

Let us review this matter of the earlier Georgian proscenium ceiling. To begin with, this example is, so far as my knowledge goes, unique. Neither Bristol (which dates from the same year as this King's Lynn

playhouse—1766) nor Richmond has anything like it. True there is some sort of decorative strip above the sadly cut-down forestage at Bristol but this, though it is flat while the auditorium ceiling to-day slopes, has nothing to call attention to it as technically anything more than a continuation of the normal theatre ceiling.

But here at Lynn the whole feature was isolated and (in respect of its area) unspoiled. And this area brings us to our first important deduction—between what we should to-day call the auditorium proper and the scenic portion of the Georgian stage, there intervened at Lynn this vast “tunnel,” over 14ft. deep and 20ft. wide. The sides of the tunnel were equipped to present subsidiary playing spaces or special entrance doors to the forestage (see Fig. 5). This forestage must be realized as being, in its time, as big as many amateur and little-theatre stages in their entirety to-day. But it was completely framed in theatre walls—no scenery masked it: it could sustain no attempt at visual illusion.

We may then make this observation—the larger portion of the mid-Georgian stage was incapable of scenic illusion. The area upon which the players principally played was of a purely conventional conception. Its appearance was unrelated to the scenery and all actors upon it would be in the atmosphere of the auditorium and not in the atmosphere of the scenery. To drag in a modern phrase, they would be “out of the picture.”

Such a conclusion, backed up with this concrete evidence, will be of considerable interest to those practitioners of the modern stage who are leaning towards forestage work. That the Georgian players used the forestage a great deal is, of course, well known. Something of their relation to the house around them as they stood on the forestage is clear to feel at Richmond. (But the Richmond forestage is later and comparatively shallow). Nowhere, however, is any conception quite so clearly gained as at King's Lynn of what an individual unity the proscenium-cum-forestage had and what a completely adequate and completely furnished acting-area it presented. Here the photographs clearly show how this 14ft. by 20ft. space presented enough ground to play any scene upon that fell within the bounds of normal dramatic action. When the curtain was down at the back of the proscenium there was still left in front of that curtain sufficient space for almost any reasonable stage evolution of figures that could be desired; and that space was fully equipped with its own ceiling, sides, and entrances, and decorated with no small degree of elaboration, to be a casket as it were for the presentation of the Georgian human figure with its fashion and its gesture.

The important thing is that here was a unit adequate in itself—not a mere forward appurtenance of a truer stage behind it. The link with Elizabethan tradition was still tangible.

*(Continued on page 12).*

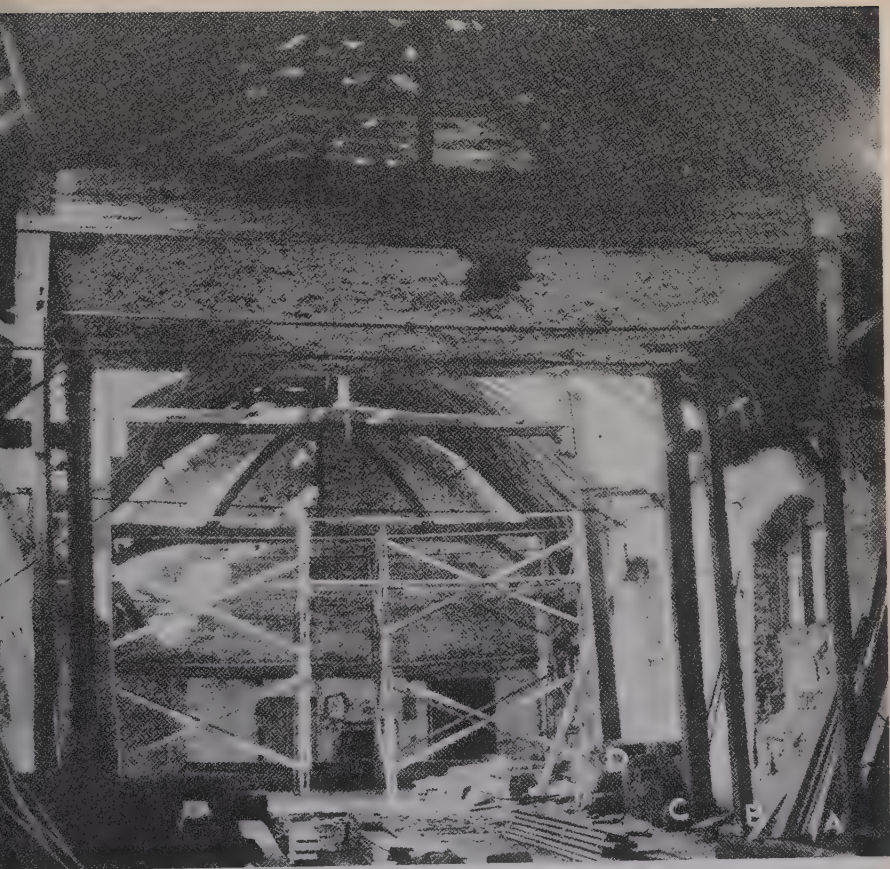


Fig. 1. KING'S LYNN. THE GEORGIAN PROSCENIUM CEILING.

A general view, from the street end, down St. George's Hall. A note on the general theatrical history of this building is in preparation for our next number. The proscenium canopy in the foreground of this picture is situated in the middle of the hall, and is supported on six posts, of which the three on the Prompt Side are labelled A, B, and C. A further pair of posts is situated beyond the canopy as shown at D. (The framework at the end of the hall is only temporary scaffolding). A feature of interest not mentioned in the accompanying article is a pivoted rain machine still remaining above the canopy.



Fig. 2. KING'S LYNN. PROSCENIUM SIDES.

The same four posts as in Fig. 1 (A, B, C and D), but now viewed from the opposite, or stage, end. Signs of colouration, etc., indicate the level of the original stage as shown by the white line at E. The line at F, indicates a cross-member above the proscenium doorway.



Fig. 3. KING'S LYNN. PROSCENIUM CEILING.

A view, looking upward, of the side of the ceiling above the posts A, B, and C. A white line indicates where the remains of paintwork finish leaving shapes which suggest features in the appearance of the original proscenium as explained in the article.



Fig. 4. KING'S LYNN. PROSCENIUM SIDE.

A view of the four posts, A, B, C and D, now taken approximately from the position of a spectator in the side boxes. Fig. 5 is based on a tracing of the above and suggests something of the probable appearance of the original proscenium according to the existing evidence. The arched heads to the box openings are purely conjectural. During the third week of August, 1948, it was regrettably decided that the advance of work on the renewal of the roof allowed the proscenium ceiling only about a fortnight's further existence.

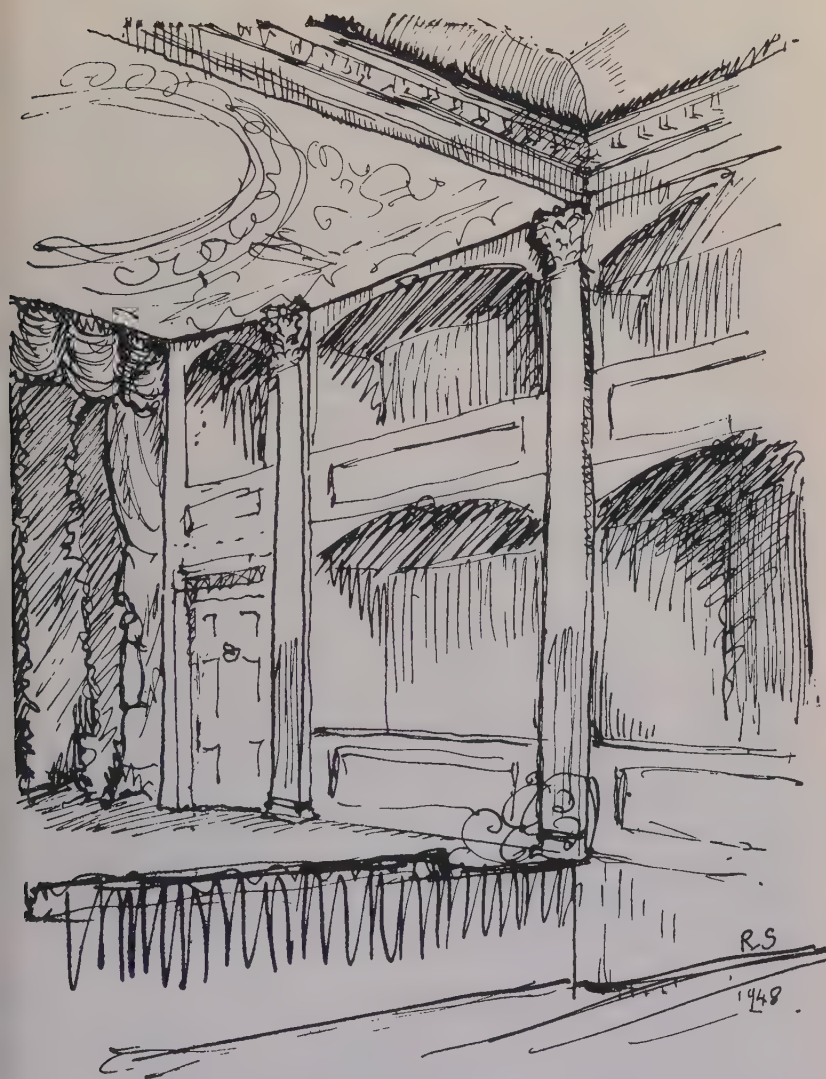


Fig. 5. KING'S LYNN. THE GEORGIAN PROSCENIUM,  
Conjectural reconstruction of general appearance,

Our second point is, then, that not only did this considerable element exist in the Georgian playhouse, but that it existed to provide the principal acting space in the theatre and provide it for by far the greater number of scenes. Some scenes indeed probably used no other stage than this; some combined the acting-forestage with a further area forming a kind of scenic background of vistas to the main action, through which a few special entrances only were made and where the lighting alone would have precluded much essential bye-play—let alone the immense gap looming between there and the audience.

And finally not only was this arrangement provided as I have suggested above, but the whole fact of the existence of this surviving ceiling as a separate entity shows how unreservedly the Georgians not only accepted their forestage as separate from the main stage, but deliberately emphasized it as such and left the “main” stage (as we should suppose it to-day) a nebulous thing in comparison, floating about behind the trim and sure architecture of the proscenium.

The ceiling at Lynn is an admirable foreword to the whole of that story of developing Romanticism by which the painted scene grew into realism and drew its players back “within the picture” leaving a bare pool of useless space in front that would have isolated them from the audience had it been allowed to remain. Its progressive removal brings us to the present-day “picture-frame proscenium.” But the problem of the player who advances to establish touch with the audience still remains: rarely can any permanent theatre be so built as to have no strip of vestigial forestage. Here our actors are (by most producers) forbidden to wander—and rightly, for there they are “out of the picture.”

But the Georgians saw the whole matter differently. Not only did they provide and use a forestage, but provided one of ample acting dimensions—adequate even for big theatres to-day—and there was with them no “going out of the picture,” for the players were nearly always already *before* the picture and themselves constituted a live statuary in front of it rather than a flat silhouette within it. They were indeed “in the round,” they indeed had a space specially designed to play on. Part of the audience sat beside and upon this space, and the gesturing players addressed them with an ease and triumph of directness that no actor reaching through his fourth wall can ever hope to do to-day.

R.S.

POSTSCRIPT.—As we go to press we learn with satisfaction that *Theatre Notebook* has, through the kind co-operation of Mr. A. P. D. Penrose and The Association of Theatrical Designers and Craftsmen, been successful in securing the preservation of the parts of this proscenium after their dismantling, and there is now some prospect that the whole may be re-erected and partially restored upon a forthcoming national occasion.

EARLY XIX<sup>th</sup> CENTURY PLAYS.

BY ST. VINCENT TROUBRIDGE AND ALLAN WADE.

## I. PLAYS NOT IN NICOLL.

*The following list contains chiefly plays which we have not found in Nicoll's Handlist, but a few are included which we think may possibly have there been wrongly attributed.*

A'BECKETT, G. A.

*Brown's Horse.* St. J. 21/6/1836. (*Figaro in London*)

*Wagstavus; or, The Barn Ball.* Fitz. 19/5/1834. (F.L.).

ADDISON, Captain

*The Butterfly's Ball.* Adel. 11/11/1833. (F.L. 188). (Presumably the usual rush to forestall the B.B. at C.G. 19/11/1833).

ALBERT—

Bal. *Cendrillon.* H1. 1822. (J. Ebers, *Seven Years of the King's Theatre.* 163. 1828).

Bal. *The Corsair.* D.L. 30/9/1844. Music, N. Bochsa. (Bill, Garrick Club Coll.).

Bal. *The Fair Sicilian; or, The Conquered Coquette.* C.G. 23/6/1834. Music, Sor. (Bill, G.C. Coll.).

Bal. *The Fairy Slipper.* C.G. 6/5/1834. Music, Sor. (Bill, G.C. Coll.).

Bal. *The Fête of Terpsichore.* D.L. 28/3/1844. (Bill, G.C. Coll.).

ALMAR, G.

*The Ashantees; or, The Adventures of Jemmy and Jerry.* W.L. 24/1/1825. (*Weekly Dramatic Chronicle*).

*The Blight of Ambition; or, The Life of a Member of Parliament.* Surrey. 3/1832. (F.L. No. 17, 68).

*Born with a Caul.* (Called *David Copperfield* in later bills). Strand, 21/10/1850. (Bill, Enthoven Coll.).

Spec. *The Conquest of Granada; or, The Steed of the Silver Star, and the Last Struggle of the Moors.* R.A. 10/1843. (*Oxberry's Weekly Budget*, ii, 125).

*The Dark Lady of Doona.* Queens. 7/1840. (*Theatrical Observer*).

*The Knight of the Sepulchre; or, The Arrow which Killed the King.* Queens, 10/1840 or 11/1840. (T.O.; Bill, B.M.).

D. *The Pirate Minister; or, The Tiger Crew.* M'bone, 12/1844. (*Stage*, i, 163).

D. *Saul the Servant; or, The Hollow under the Hill.* C.L. 11/1841. (*Lyre*, i, 134).

AMHURST, J. H.

*Will Watch, the Bold Smuggler.* Royalty, 3/1/1825. (W.D.C.).

ANATOLE—

Bal. *Pandora.* H1. 12/1/1822. Music, Schneitzhoeffter. (Ebers, 154).

## ARCHER, T.

- D. *The Shore Devil*; or, *The Lone House of Marylebone*. M'bone, 6/1844. (Oxberry, iii, 5.)  
*The Well of Love*. Adapted from Scribe. Strand, 24/5/1847. (Bill, B.M.).

## AUMER—

- Bal. *Cléopâtre, Reine d'Egypte*. H1, 1825. (Ebers, 274).  
 Bal. *La Noce du Village*. H1, 1823. (Ebers, 184).  
 Bal. *L'Offrande aux Graces*. H1, 1823. (Ebers, 185).

## BARBER, JAMES

- The Dashing White Sergeant*; or, *The Conscript of Austerlitz*. Strand, 4/10/1847. (Bill, B.M.).

## BARNETT, C. Z.

- Barnaby Rudge*. S.W. 7/8/1841. (*Era*, 8/8/1841).  
 F. *Vengeance*. Vic. 8/1843. (Oxberry, ii, 107).  
*The Vow of Silence*. Queens. 7/1844. (Oxberry, iii, 46).

## BARNETT, M. BENJAMIN

- Bal. *Le Genie du Globe*. D.L. 6/12/1847. (Bill, G.C. Coll.).  
 Bal. *L'Invitation à la Fête*. D.L. 29/1/1848. Music, Maretzek. (Bill, G.C. Coll.).

## BARNETT, MORRIS

- Dick Turpin and Tom King*. Strand. 5/7/1847. (Bill, Enthoven, Coll.).

## BARON-WILSON, Mrs. C.

- C.O. *Where is she gone?* By the authoress of *The Maid of Switzerland*. Strand, 17/9/1832. (Bill, B.M.).  
 (Performance of this seems to have been postponed).

## BARRETT, E. S.

- D. *Stella Ritterdorf*. Surrey, 1844. (Oxberry, ii, 276).

## BARREZ, Mons.

- Bal. *Imelda*. D.L. 20/4/1846. Music, R. Hughes. (Bill, G. C. Coll.).

## BAYLY, T. H.

- ? *The Friend of the Tower*; or, *The Bridegroom of the Fay*. By the author of *Sold for a Song*. Tott. 28/12/1829. (Bill, B.M.).  
*Picturesque and Beautiful*. E.O.H. 16/5/1842. (T.O.).  
 (?—"The Picturesque").  
*The Swiss Cottage*. (*Theatrical Times*).  
*The Volunteers*. Queens, 24/3/1835. (T.O.).

## BELLINI—

- O. *Beatrice di Tenda*. Ital. Op. 30/3/1841. Music, Bellini. (First produced 1836). (*Era*, 4/4/1841).

BERNARD, W. BAYLE.

*The Irish Fortune Hunter.* H2. 1846. (T.T.).

P. *St. George and the Dragon; or, The Seven Champions of Christendom.* D.L. 26/12/1833. (F.L. 40; MS. Note in G.C. Coll.).

*The Servant of All Work.* Tott. 9/10/1830. (T.O.). (N. has this title in Unknown Authors, Surrey, 4/8/1831).

BEW, CHARLES.

Ba. *The Regatta.* Brighton, 25.8/1834. (H. C. Porter, *The History of the Theatres of Brighton*, 1886).

BLAKE, MR. (? T.G.).

*Jack Ashore.* Queens, 7/1840. (T.O.).

BLANCHARD, LEMAN.

*The Cobbler of Coblenz.* Queens, 9/1840. (T.O.).

*The Sisters of Switzerland.* Queens, 4/1840. (T.O.).

BOLOGNA, JR.

Bal. *Poor Jack; or, The Benevolent Tars of Old England.* C.G., 10/6/1807. (Bill, G.C. Coll.).

BOSWORTH.

*Grace Darling.* Garrick, 1838. By the author of *The Post Captain.* (*Actors by Daylight*, 1838).

*John Stafford.* 1838. (A. by D.).

*Leilia.* Garrick, 1838. By the author of *The Post Captain* and *John Stafford.* (A. by D.).

*The Man of War.* 1838. (A. by D.).

*The Mutineer's Widow; or, Bill Adams the Sailor.* Garrick, 10/1838. By the author of *The Post Captain* and *John Stafford.* (A. by D.).

*The Post Captain.* 1838. (A. by D.).

*Ten Thousand Top-sail Sheet Blocks.* Garrick. 11/1838. (A. by D.). (This is not very satisfactory. N. has W. T. TOWNSEND as author of *Top-Sail Sheet Blocks.* S.W. 10/1838 and *John Stafford.* R.P., 1835. N. also has *The Post Captain* under Unknown Authors, Surrey, 1849. A possible explanation would be that Bosworth was the house-author of the Garrick, rapidly providing alternative versions of the plays of Townshend and others. *Actors by Daylight* is not an accurate source).

BOURDEN.

Bal. *The Village Trick.* Lyc., 27/6/1815. (Winston MS. in G.C. Coll.).

BRADWELL, W.

P. *The Castle of Otranto; or, Harlequin and the Giant Helmet.* C.G., 26/12/1840. (T.O.).

BRETIN, MONS.

Bal. *The Offspring of Flowers.* D.L. 3/10/1846. Music, Scaramelli, (Bill, G.C. Coll.).

BRUTON, J.

Bsq. *Davis and Sally Dear*. A burlesque of *Acis and Galatea*. Olym. 7/3/1842. (T.O.).  
(N. lists this under author BURTON, JAMES).

BRYANT, Mr.

*Von Orenburg, the Hungarian Outlaw*. S.W. 9/1824. (T.O.).

BUCKSTONE, J. B.

*My Old Woman*; or, *Love and Wrinkles*. (Partly re-written by Buckstone). H2. 10/11/1842. (T.O.).

BURGES, SIR JAMES

*The House of Morville*. E.O.H. 2/1812. (Williams, *Some London Theatres*. 1883, p. 128).

BYRNE, JAMES.

Bal. *The Black Knight*; or, *Perfidy Punished*. Music, Sig. Bossi. D.L. 6/6/1803. (Bill, G. C. Coll.).

Bal. *The Oak and the Ivy*; or, *The Origin of a British Tar*. C.G. 9/6/1808. (Bill, G.C. Coll.).

Bal. *The Welsh Dairy*; or, *Suitors in Abergavenny*. D.L. 21/5/1802. (Bill, G.C. Coll.).

? CHAPMAN, —.

*Eily O'Connor*. Strand. 24/10/1832. (Bill, B.M.).

CHAPMAN, S. H.

*The Grimm White Woman*; or, *The Ring, the Statue and the Tournament*. R.W.L. 24/10/1825. (Bill, B.M.).

CLINTON, JOHN WADE

*The City Merchant*. Brighton. 8/12/1841. (Brighton).

COCKRILL, R.

D. *The Wrecker's Son*; or, *The Fate of a Matricide*. Garrick. 17/3/1837. (Oxberry, i, No. 34).

COLLIER, W. (?).

*The Diary of an Exquisite*. Queens. 8/1835. (F.L.).

COOPER, F. FOX

D. *Burnt at Sea*; or, *The Fate of the Falcon*. C.L. 3/6/1844. (Oxberry, iii, 5).

Bsq. *The Jewess*; or, *The Fatal Gridiron*. Vic. 5/9/1836. (T.O.).

CORALLI.

Bal. *La Tarentule*. D.L. 18/3/1846. Music, Gide. (Bill, G.C. Coll.).

CORRI, M.

M.D. *The Contraband Captain*. Vic. 26/2/1835. (Oxberry, ii, 140).  
(Revived as *The Black Reefer*; or, *A New Tale of the Sea*. R.P. 1843. (Oxberry, i, No. 15).

M.D. *Mungo Parke*; or, *African Treachery*. S.W. ; Surrey ; R.P. a 1844. (Oxberry, i, No. 35).

(N. has M.P.'s with different sub-titles at S.W. 1819 and Surrey, 1840).

*Sir Roger de Coverly*; or, *The Old English Gentleman*. R.P. a 1844. (Oxberry, i, No. 29).

CROSS, JOHN C.

*Halloween*; or, *The Castles of Athlin and Dunboyne*. R.C. (*Memoir of John Decastro*, 157. 1824; and *The Greatest Show on Earth* by Willson Disher, 77, which states that this play is mentioned in *Circusiana*).

(*To be continued*).

## A DRAMATIC POET'S PURPOSES.

(A Stage for Poetry by Gordon Bottomley, printed privately by Titus Wilson, Kendal, 1948. £5 5s.).

MR. BOTTOMLEY'S book is beautiful and rich, and both these qualities inform the text as well as the make-up of the volume with its ninety pages of plates. But its first appeal to a theatre research worker lies in something beyond these things. The book sets out to tell with care and thought what kind of a stage the poet purposed for the plays he had written.

It does more than strike with fine certainty for the non-realistic theatre ; it attempts, with description and diagram, to body forth the levels and their furnishings upon which the vision behind those significant plays of Gordon Bottomley can best find its realization.

The plays occasionally form a chamber music of the theatre ; for this a scheme for the adaptation of a concert hall is worked out. On other occasions they speak in full symphony and an ideal, fully-designed stage is here described to accommodate the elaborated presentation.

The urge behind these designs is clear in the words ". . . as the theatres designed for that (colloquial) drama impoverish the delivery of my verse, I desire a different kind of theatre," so that to-day beauty of tone can be "as much valued in speech as in song" ; but valued "with a difference"—and the core of pleasure in vocal tone is then touched with a penetration of judgement that alone would make the book a pleasure to read.

But the stage which results from these approaches is an entity worth special study. It possesses a considerable forestage fronting an "upper stage" raised by one step. The whole projects into the auditorium from a shallow alcove containing a small central balcony approached by a visible stair. The sides of the "upper stage" are flanked by curtains

on a curved track, and these can advance round sides and front of the forestage as well. Lighting is by spots; and areas of darkness suppressing sections not immediately in action are frequently visualized. The whole stage is approached at front and sides by four steps from the auditorium floor. The general conception of the whole hall suggests luminous darkness with vivid concentration upon grouped figures according to the action. Simple scenic screens are to be used at requirement.

Here is much in physical structure that arouses Elizabethan memories. But one sees especially—and this is not surprising—how admirably such a stage could fit upon the great Georgian forestage described elsewhere in this number. Developed tradition is in the scheme, combined with modern grouping and lighting. The disposition of the auditorium is, alas, not so carefully explored: that problem still awaits the examination it deserves.

But this illustrated analysis of the staging of each of a life's work of plays in poetry is a contribution from the serious dramatist to the technique of the theatre that every designer should respect, and every historian search for its great significance upon the later history of "The Art Movement" that rose in the Nineteen Tens. R.S.

Since these words were written we have learned with deep regret of the death of Dr. Gordon Bottomley. This *Notebook* has lost a valued and sensitive contributor and a revered and very kindly friend.

## NORTH SHIELDS THEATRES.

BY ROBERT KING. *Northumberland Press Ltd., Gateshead-on-Tyne, 1948.*  
pp. 163. 10s. 6d.

THIS excellent history of one of our lesser provincial theatres might almost serve as a model of its kind. It relates in a straightforward and yet interesting manner the theatrical history of North Shields which, except for a three year break from 1876-9, was continuous from 1764 to 1932. A fascinating chapter is added on the travelling booth theatres of Usher, Billy Purvis and Thorne which regaled the town with blood-curdling melodramas in the thirties and forties of the last century, and on the theatre in Tynemouth. Mr. King has culled his information from local playbills (of which there is a fine collection in the Tynemouth Public Library), from newspapers and printed histories (of which a bibliography is given), and from personal reminiscences for more recent times. He also quotes from the Winston MS. in Harvard to which attention was drawn by an article in this journal.

It was Thomas Bates who opened the first known playhouse in North Shields in 1765, and his nephew and successor James Cawdell who built the second one in 1783. The next two theatres were in Howard

Street; the first suffered the common fate of burning, the second had a short career from 1852-1876. After a gap of three years the Chisholm Palace of Varieties was built and this went over to the legitimate in 1882. Though a permanent building it strangely had for some time the form of a booth theatre with a platform outside where the attractions were cried and the performers paraded. For two years, 1902-4, the town boasted two rival theatres, but since 1932 the whole borough of Tynemouth with its 60,000 inhabitants has not possessed one. A case here surely for a civic theatre.

Most theatrical histories are inclined to skimp the second half of the nineteenth century, a period of poor plays, bewildering changes of management, and of efforts to stem decreasing receipts and bankruptcy, but a period, nonetheless, of great significance and development out of which was born the theatre as we know it. Mr. King devotes a good proportion of his book to this era. Unfortunately little has come to light about the changes in theatre construction, though we find the stage doors still in situ in 1846 and the pit entrance continued under the boxes in the new theatre of 1852. The gradual change over from stock to touring companies is not clearly marked, but it is interesting to find the revival of a stock company as late as 1910.

A few local plays, not to be found in Nicoll, are mentioned: *Calif* in 1826-7, an afterpiece *The Northumberland Miners* in 1828, a long popular local drama *Fifty Fafty* in 1882, J. Tully of Tynemouth's *Jack the Giant Killer* in the same year, and F. J. Stein's *Dick Whittington... or the Conspiracy of Tynemouth Castle*, in 1883.

The lion of the North Shields Theatre was the scene painter, William Beverley, who designed decorations for it in 1839, 1846 and 1852 during his father's management, and, at the very end of his career in 1884, was responsible for the scenery for a pantomime.

Mr. King has been able to tell us but little of the stock company actors. He might have mentioned, for instance, that Stanfield was that romantic character James Field Stanfield, father of the painter and scene designer, Clarkson Stanfield. And was not "Raynor" the celebrated Yorkshire comedian Lionel Benjamin Rayner? We have known nothing so far of his whereabouts in 1816, and a farewell benefit prior to London appearance in the 1822-3 season would fit with his début at the Lyceum in July and at Covent Garden on October 8, 1823. The child actress Miss Clara Fisher, who visited North Shields in 1820, was certainly not "about thirty," for she was born in July 1811 and the reference to an appearance in Newcastle in 1798 must be to some other person. Mr. King does not give cast lists but reproduces a number of playbills of different periods. He quotes plentifully from their amusing synopses of later melodramas.

The book omits all mention of the various Acts governing the provincial stage. This leads the author into the error of stating that a

method of evasion was to add songs and choruses to the play and announce it as a musical piece. This would not have made any performance in the provinces legal under the Licensing Act of 1737, but was practised under the Acts of 1752 and 1755 for regulating places of public entertainment in London.

The book is supplied with illustrations of playbills and of amusing woodcuts from them, an engraving of Cawdell and two drawings of the exterior of the Theatre after the alterations of 1881 and 1884. It has an index and an attractive jacket.

We hope that Mr. King will pursue his researches into other theatres of the circuit, to which he has passing references, on similar lines. S.R.

## QUERIES AND ANSWERS.

“SCENERY” AND “DECORATIONS.”—Looking recently at a batch of playbills of the Theatre Royal, Covent Garden, for 1840, I noticed that the Scenery was by Messrs. Grieves and the Decorations were by Mr. W. Bradwell. Later in the year it was stated that for the pantomime the Mechanical Changes, Transformations and Decorations were by Mr. Bradwell. Can any explanation be offered as to the difference between “Scenery” and “Decorations”? In the first instance the production in question was Sheridan Knowles’ *The Bride of Messina*. During its presentation it was coupled with the Extravaganza *The Sleeping Beauty in the Wood*, where there is mention of Decorations and Appointments by Mr. W. B. and the scenery was once more by the Grieves. The pantomime in question was *The Castle of Otranto; or, Harlequin and the Giant Helmet*.  
GERALD MORICE.

OLD MANCHESTER.—At the Queen’s Theatre, Manchester, Richard Flanagan produced a play, which ran from 28th May to the second week in July, 1904, called *Old Manchester* (when James I was King), by William Wade. The play was based on Harrison Ainsworth’s *Guy Fawkes*. Two of the characters were Vivinia Radcliffe, played by Miss Italia Conti, and Humphrey Chetham, played by Henry George. Information required as to whether the play was published, or the possibility of getting a sight of the MS. There is no copy in the British Museum printed list.

T. G. SCOTT.

TWICKENHAM THEATRE. In *The Daily Advertiser* of 6th Sept., 1745, it is stated that tickets were obtainable for this theatre “at the Fox, next Door to the Theatre.” If this Fox be the name of an inn perhaps local history can establish its position and so that of the theatre.

C. B. HOGAN.

## EDITORIAL.

THIS Christmas has seen definite and productive steps in the restoration of the unique Georgian theatre at Richmond, Yorkshire.

All traces have been removed of the mid-nineteenth-century additions which so seriously destroyed the atmosphere of this 1788 playhouse, and the work of replacing the pit floor and other details in their original form is well under way. It is hoped that by the time our next number appears it will be possible to announce that the building is ready for visits of inspection from any part of the world by serious students of the history of the theatre. Though it will probably take a somewhat longer time to restore all final details of colouring and furnishing, the main structure is well on the way to presenting a very close approximation to its original Georgian form. This journal is able to state with some pride that a small part of the study involved in the restoration has been contributed by its editors.

Through the kindness of the librarian of the Cathedral Library, Durham, we are able to announce the identification of a rare English print, so far as we know unpublished save in these pages. Now—though it is over two years later—we are able to state that the scene on the stage at “The Theatre Royal” (vol. 1, p. 27) is from John Eccles’ *Theater Musick* and forms the frontispiece to all three parts, issued 1699, 1699 and 1700. We are informed that “no explanation of the design is offered” in the text. “The only work mentioned in Pt. I is *Armida*. *The Island Princess* is prominent in Pt. II.” We are now able to add it with confidence to the very rare group of pictures forming the iconography of the English seventeenth-century stage.

Mr. Walter Hodges, whose article on the costume of the Elizabethan theatre appears in this number, has recently published a small book, *Shakespeare and the Players* (Ernest Benn, 6s.), containing a number of his own illustrations embodying his research on the form of the Elizabethan playhouse. The foreword by Prof. Allardyce Nicoll, while careful not to “endorse” any experiment in this obscure field as yet, is of the opinion that the reconstructions have taken the right line, and stresses their relation with Prof. Kernodle’s work. Though the text of the book is couched in the easiest of terms consistent with even a schoolboy reader, we believe that the drawings are worth equal consideration with any so far made.

Mr. Barry Duncan has sent us a pamphlet containing a reprint of the oft-quoted article of Robert Louis Stevenson’s on “A Penny Plain and Twopence Coloured.” This is the first time it has appeared in separate form since it was published in *The Magazine of Art* in 1884. Seven amusing Victorian woodcuts are added which herald the period, though they do not relate to the text. The pamphlet costs two shillings and sixpence, post free,

## THE SOCIETY FOR THEATRE RESEARCH—BULLETIN No. 2.

THE committee is proud to announce that Mrs. Enthoven, O.B.E., has graciously consented to become the first President of the Society.

All theatre workers and scholars are deeply indebted to her as one who has devoted the untiring energy of a lifetime to theatre research, and has gathered together for all present and future students one of the finest collections in the kingdom. The Society was delighted to welcome Mrs. Enthoven to the opening meeting of the season when she gave a presidential address.

The Society has been fortunate too in obtaining the services of Mr. Harold Rubinstein, the well-known dramatist and writer on the theatre, as Hon. Solicitor.

In the absence of Mr. Torin Thatcher in the U.S.A., Mr. Charles Lefeaux has been appointed acting Vice-Chairman. As the work has expanded, the committee felt the need of co-opting additional members, and Sir St. Vincent Troubridge, Mr. Joseph Macleod and Mr. John Vickers have recently joined it.

The Society acknowledges, with thanks, the following welcome gifts :  
Donations of £5 from the President, Mrs. Enthoven, and of £1 from Mr. John Vickers.

The Festival Theatre, Cambridge, Account Books, 1932-5. 7 vols.  
From Mr. Joseph Macleod.

Programmes of Edinburgh and elsewhere of a typical theatre-goer of 1890. 3 vols. From Messrs. John and W. K. Gair and Gibson.

Twentieth-century programmes from Mr. Harold Rubinstein.

Twelve volumes of press cuttings relating to Sir John Martin Harvey.  
From Lady Martin Harvey.

Since the last Bulletin was issued, three meetings have been held and another will be held before this is in print. At the first meeting the Chairman gave a report of the Society's activities, and this was followed by a discussion on the formation of provincial groups, on a research register of which the first instalment appears in this issue of *Theatre Notebook*, and on the preservation of source material, which has been followed up by a letter to public libraries, museums and kindred institutions, asking for their co-operation and for information regarding their particular interests in the field covered by the Society. At the second meeting Mr. Richard Southern gave an account, accompanied by slides, of the development of the proscenium and the shape of the auditorium, leading to a consideration of the best form for a modern theatre. Of particular interest was his reconstruction of the tennis court theatre and his connection of the plans of the Westminster Play

with our knowledge of the Elizabethan theatre. In December, Mr. George Speaight gave an interim report on the research which he has been doing on the puppet theatre for the last four or five years. He traced the growth of the fair-ground puppet theatre in England, and showed how it spread to the music halls, reached its peak of popularity 1870-90, and disappeared under the impact of the cinema. He displayed about fifteen genuine old marionettes drawn from nine different troupes.

The Annual General Meeting will take place on Wednesday, April 7th, 1949, at 7.30 p.m., at the Interval Club, 22-3, Dean Street, W.1. Notice of this meeting, with a detailed agenda and a copy of the draft constitution, will be sent to each member a month beforehand. The main business of the meeting will be to adopt a constitution, to receive a report, balance sheet and statement of accounts, to elect an Hon. Treasurer, Hon. Secretaries and members to the committee in place of those retiring, and to appoint an Hon. Auditor and an Hon. Solicitor. Any member wishing to move a resolution must give three weeks' notice to the Hon. Secretaries before the meeting. Each individual member, and one named delegate representing each corporate member will be entitled to vote.

Two new sub-committees have been formed: one for provincial groups, the other for publications. A circular letter sent to all provincial members and subscribers to *Theatre Notebook*, asking what help they would give in forming branches, met with a heartening response and several offers to organise local groups. It is hoped that by the February meeting some of these will have been started and will be able to send representatives to report on their progress and their projects for research. The publications sub-committee is to deal with the *Transactions* and the *Bulletin*. Articles embodying original research will be considered for the former and should be sent to the Hon. Secretaries.

The Society is receiving several requests for information on various aspects of theatre history. This sometimes involves considerable research and the committee would be pleased to hear of recommendable and qualified research workers who would be able to undertake this work professionally.

The last two meetings will be held at 4, St. James's Square, S.W.1, by kind permission of the Arts Council of Great Britain. The programme for these meetings is:

Sunday, February 6th, at 2.30 p.m. Provincial Symposium organised by the provincial groups sub-committee. Mr. J. G. Macleod will speak.

Monday, March 7th, at 7.30 p.m. The Staging of Opera. By Prof. Edward Dent.

It is also hoped to arrange a summer meeting of which particulars will be announced later.

HON. SEC. S.T.R.

## ST. GEORGE'S HALL, KING'S LYNN.

THE full history of St. George's Hall as a theatre has still to be written but, following our article on the theatrical remains in it, we publish a brief survey of that history.

It is sometimes stated that the Hall's first recorded connection with the drama dates back to 1442 with the presentation there of a nativity play; in fact, the corporation books only tell us that the supper after the presentation was given in the Hall<sup>1</sup> and there is no positive evidence that the play itself was. The first mention of actual playing in the Hall is a negative one: an entry in the Corporation Minutes of September, 1594 forbidding players to perform either there or in the Town Hall. The Queen's Players had been in King's Lynn in 1585 and 1587 when they had been paid £2 and £1 respectively, and the Earl of Suffolk's Players had received £1 in 1593, but in which of the two Halls they acted we do not know. Lord Derby and Morley's Players were sent away with £1 in 1594, but in July, 1595, £1 was bestowed on the Queen's Players, though again we do not know where they acted. In 1603 an unnamed company was given £1 to be kept from playing.<sup>2</sup> Thomas Heywood in his *Apology for Actors*, 1612, relates an incident that happened within living memory, when the Earl of Sussex's Players were acting the *History of Fryer Francis* in the town: a woman, impelled by a similar story in the play, cried out a confession that she had poisoned her husband for a lover's sake. Whether St. George's Hall was the scene of this drama is uncertain, but it may easily have been. In spite of the paucity of records, the players were evidently regular visitors about this time, for, in October 1616, the corporation agreed to write a letter to the Lord Chancellor, who was High Steward of the town, to "entreat that he be a means that all the companies of players who yerely resort to this towne may not be suffered here to use playing notwithstanding their grant and payment made unto them." Perry's provincial King's company was sent away in 1633 and 1636 with rewards of £2. Then silence until February, 1713-4 when Thomas Agar was granted the use of St. George's Hall by the corporation during the Mart. He had paid £4 to Boardman, one of the Chamberlains, and was to pay a further "fine" of £4 the next Mart.<sup>3</sup> Agar had succeeded Doggett as manager of the Duke of Norfolk's company in 1707.<sup>4</sup>

In 1738 the Hall is described as seldom in use except for the Quarter Sessions during the Mart, and sometimes for a company of strollers "during the Time of the Mart, and somewhat longer, according as Mr. Mayor pleases."<sup>5</sup> Herbert's company was there in 1743 and presented the operatic *Tempest* on March 7th. In 1748 the Norwich

1. H. J. Hillen, *History of King's Lynn*, 1907.

2. Extracts from King's Lynn Corporation Minute Books kindly sent me by the Town Clerk. See also Wm. Taylor, *Antiquities of King's Lynn*, 1844; Hist. MSS. Comm. Report 11., Pt. III.

3. Corporation Minute Books. 4. See my *Strolling Players*, 1939, p. 46.

5. B. Mackerell, *History and Antiquities of King's Lynn*, 1738, p. 251.

company visited Lynn Mart for a week and by 1750 they had extended their season to three weeks. The playhouse then consisted of boxes, pit and gallery. By 1757 Herbert's company was again in possession and made £74 in May at a benefit for the masters and seamen prisoners of war.<sup>1</sup> Thomas Brock, a well-known comedian in the Norwich company, died at King's Lynn on May 17th, 1763, aged 44, and is buried in the churchyard, which suggests that the Norwich company had again taken over the town.

On May 21st, 1766, the corporation agreed to carry into execution a plan for building a playhouse in the Hall prepared by Thomas Sharp at an estimate of £450. The theatre was "to be plaisted and painted and the seats lined with Bays and the whole completely finished in a workmanlike manner with all convenient speed." On December 2nd, 1767, the Chamberlain was ordered to ensure the playhouse for £500.<sup>2</sup>

The first playbills<sup>3</sup> for the theatre in Chequer Street, as it was called, date from the season of 1774 when Whitley and Herbert's company had the town. During the Mart prices were: boxes 3s., pit 2s., gallery 1s., in other weeks the boxes were reduced to 2s. 6d. Places for the boxes were to be had at the theatre from 10—1 a.m. every day of playing and, at all other times, from the boxkeeper, the Widow West. Tickets for pit and gallery were obtainable at inns. A note says: "The Confusion that must necessarily be occasioned by WEIGHING GOLD, 'tis humbly hoped, will excuse the receipt of it at the Doors of the Theatre, during the Mart-Week." To prevent confusion about places in the boxes, patrons who took places were requested to take tickets also "as the Tickets can only be admitted on the Night they are taken for." The manager hoped that the "revival of a Custom so necessary to the Decorum of the THEATRE, will be acceptable." The season opened in mid-February, and during the Mart performances were given every evening, after the Mart three times a week. The company stayed until May 15th which was, however, several weeks less than in the preceding year. Miss Glassington was the new leading actress, Cooke leading man and Robertson and Thornton low comedians. At least seven new pieces were presented, including Dibdin's *Deserter*, Kelly's tragedy *Clementina*, the Shirley-Garrick *Gamesters* and, on the last night, Kelly's *School for Wives*. Shakespeare was represented by *Hamlet*, *Cymbeline* and *The Tempest*.

When the company returned in 1775, Herbert advertised considerable additions to his wardrobe. The Mayor not only forbade all persons behind the scenes but any livery servant in the box, lobby or gallery without payment. The company played from February 14th to April 28th. Mirfin was the scene painter and prepared a naval review and sea piece for *A Trip to Portsmouth*. Other new scenes were a transparent palace for *Harlequin Fortunatus*, a transparent illuminated garden and

1. *Strolling Players*, pp. 74-5, 89.

3. Burney playbills, British Museum.

2. Corporation Minute Books.

cascade of water for *The Maid of the Oaks*, and, for Dryden's *King Arthur*, a stormy sea, out of which Britannia rose seated on an island whilst Eolus was discovered in the clouds.

Several new performers appeared in 1776, including Mrs. Miell from Norwich who sang Polly, and Vernsberg who replaced Cooke as leading man. Philip Astley and his pupils were an added attraction during the Mart. *The Rivals* and *Julius Caesar* were given in the Theatre for the first time and *Much Ado* was revived after nine years.

In March 1779 amateurs performed *The Clandestine Marriage* for the wives, widows and families of impressed seamen and brought £120 to the house. Miss Frodsham spoke a special epilogue written by Richard Gardiner of the occasion.<sup>1</sup>

By 1781 Herbert had become sole manager of the company,<sup>2</sup> Waddy was leading man, Miss Frodsham and Mrs. King divided the heroines and Master Robertson was prompter. Two benefits were given for the company at which boxes and pit were 3s., balconies and slips 1s. 6d., and gallery 1s. Bespeaks were given by militia and naval officers, and on the last night *The Belle's Stratagem* was brought out.

By 1784 Green, Mrs. Robertson and Whitfield's company was in possession but had so bad a season that the corporation agreed to return to them twenty guineas out of their rent of sixty guineas, to be distributed among the players as the Mayor directed.<sup>3</sup> They were succeeded in 1786 by Scraggs's company, advertised as from London, Dublin, York and Edinburgh. Whitman was tragedian, his wife leading actress in the comedy and singing rôles and Mrs. Lefevre in the tragedies. In one of the pantomimes, *Harlequin's Trip to Reffley Springs*, a view of the spring was painted by Pearson, who was one of the actors. Complaints must have been made about late hours for Scraggs advertised that to prevent them the curtain would rise at 6, half price would commence at 8 and performances end at 10.30. The following season the famous York manager, Tate Wilkinson, played under Scraggs for a week as Shylock, Major Sturgeon, Lear, Ogleby, Cadwallader, Ironsides and The Minor. His arrangement was for a clear benefit which took place on May 5th. Scraggs, however, deducted £7 for house expenses from the total takings, claiming that a clear benefit only meant that the actors did not get their shares. Wilkinson insisted that this was not the custom, and finally Scraggs, with a bad grace, returned the money.<sup>4</sup> The incident shows that the company was run on the old sharing system.

Miller and Robertson's company came in 1788, Miller having purchased Green and Whitfield's shares and undertaken the management of the company on salaries. Mrs. Robertson had resigned her share of the management to her eldest son.<sup>5</sup> Miller himself played leads from Beverley to Tony Lumpkin, J. Robertson was scene painter, Mrs. Wheatley leading lady, and Miss Powell singing actress. A troupe

1. *Norfolk Chronicle*, March 22, April 3.

2. Burney playbills.

3. Hillen, II., p. 556; Corporation Minute Books, May 17, 1784.

4. Wilkinson, *Wandering Patentee*, III., p. 38.

5. Burney playbills.

of Spanish and Italian tumblers from Sadlers Wells was engaged for the Mart.

From 1789 the theatre was visited by the Norwich company, who played from mid-February to mid-March under the management of John Brunton. The first season was an unprecedented success: "the very high estimation in which the company was held, and the novelty produced by them drew crowded audiences every evening. The Highland Reel, Inkle and Yarico, Prisoner at Large, Farmer, Ways and Means, and (though *last not least*) the Child of Nature were received with the greatest glee and satisfaction. The profits of this trip will, we doubt not, prove the most fortunate circumstance, that has happened in Mr. Brunton's management."<sup>1</sup>

The remainder of the dramatic history of St. George's Hall is that of a circuit theatre in the Norwich company. In November 1793 the corporation "ordered that the Chamberlain do take down the present Gallery stairs at the Playhouse, and erect new separate stairs for the pit and gallery, fit a large door case and two doors at the foot thereof, with a stone platform 10ft. x 4ft. in the street, make a roof over the stairs with pantiles, lead gutters and wooden trunks, the outside boarded Redwood Norway whole deals twice painted with locks, joynts, etc.," for which the expenditure was not to exceed £46 6s.<sup>2</sup> Two years later the turret was taken down.<sup>3</sup>

The Norwich company continued to be very successful and the house was crowded nightly, "displaying all the fashion and taste of that town and neighbourhood."<sup>4</sup> Burley<sup>5</sup> records that a fight took place in the Theatre in 1796 which led to a trial at the Quarter Sessions. By 1802 upper boxes had been installed, and prices were, lower boxes 4s., upper boxes 3s., pit 2s., gallery 1s. Two years later Hindes had become manager of the company. A special performance took place on July 19th, 1808, for one night only, when Palmer of Drury Lane delivered his Portraits of the Living and Dead assisted by Lee, a singer from the professional concerts.<sup>6</sup> The last performance at the Theatre, then known as the King Street Theatre, was on July 5th, 1814,<sup>7</sup> when John Pritt Harley appeared in *The Honeymoon*, as Buskin in *Killing No Murder* and Sam in *Raising the Wind*. The old theatre was described in 1812 by William Richards in his *History of King's Lynn* as "neither profusely ornamented nor disgustingly plain; and although not free from faults yet they are, it seems, what resulted from the architect having to fill up the shell of an old building which had been erected for another purpose." It was indeed true that King's Lynn had a playhouse built for the purpose, and this new theatre was opened on February 2nd, 1815, by the Norwich company under the management of John Brunton, junior.

S.R.

1. *Norfolk Chronicle*, March 14.

2. Corporation Minute Books.

3. Hillen, II., p. 822.

4. *Norfolk Chronicle*, March 9, 1793.

5. *Playhouses and Players of East Anglia*, 1928, p. 123.

6. *Norfolk Chronicle*, July 9, 1808.

7. *Ibid.*, July 2; Hillen gives date as July 15.

## JOHN SPEED'S "THEATRE"

Some reflections on the style of the Elizabethan playhouse.

BY C. WALTER HODGES.

*"So great was the attempt to assay the erection of this large and laborious THEATRE, whose onely platforme might well have expected the readiest hand of the best Artist, that even in the entrance of the first draught as one altogether discouraged, I found myself far unfit and unfurnished both of matter and meanes, either to build, or to beautify so stately a project."*

With these words John Speed begins the Preface to his famous volume, *The Theatre of the Empire of Great Britaine*, first published in 1611. Let it be understood right away, for the benefit of those who do not know the book, that the "Theatre" of the title has the meaning not of a playhouse, but simply of a locale or place of action. The work is a collection of sixty-seven engraved maps of the counties of the British Isles, and Speed intended it as the accompaniment to his magnum opus, *The History of Great Britain*. However, except as a curiosity the History has long been forgotten. The maps, on the other hand, are still as popular as ever and are now much sought after, the coloured versions especially, to decorate the walls of sitting-rooms. They are the most ornamental of all Jacobean maps, being decorated throughout in the florid and festive manner of the time, with heroes and heraldry and battles by land and sea. The actual engraving of them was carried out by Jodocus Hondius of Amsterdam, Speed having collected the material. A small view of London engraved by Hondius is well-known to Shakespearean scholars because it shows two of the playhouses on Bankside. This view is in fact an inset detail from one of Speed's maps, and is the only part of the work, so far as I know, that is recognised as having any bearing upon the nature of the Elizabethan stage. It is the purpose of this article to suggest that, in the dearth of direct and authentic contemporary pictorial matter relating to the Shakespearean theatre, certain details from the maps of John Speed may be among the few reliable indications of the Elizabethan theatrical style that we possess. If so, no apology is needed for publishing herewith a series of details taken from these maps.

While studying the pictures the following facts should be borne in mind. These maps, though first published as a complete volume in 1611, were none the less in circulation some years previously. The engraving of so extensive and detailed a work must have occupied Hondius and his assistants for many years, and it is the opinion of Dr. Eric Gardner, one of the foremost authorities on Speed and his work, that the separate sheets were displayed for sale in London at least as early as 1608. Since the job of engraving would have had to have been started some years earlier still, the work may fairly be said to synchronise

with the middle and late periods of Shakespeare's own, just as it may also be said to represent the decorative taste of Englishmen of his time. Probably the poet himself was familiar with these engravings. Burbage and his fellows could have seen them and studied them for their representation of historic detail.

The most indisputably valuable contribution of the work to the present study is that it shows in some detail the popular Elizabethan conception of historic dress. Thus, on the title-page (Plate 1) we see a Britain, a Roman, a Saxon, a Dane and a Norman. All are dressed in a style which (we must assume) was commonly supposed by Elizabethans to be "historic." The tattooed "Britaine," for instance, is clearly based on antiquarian research, and the Norman wears pointed "mediæval" shoes. Yet apart from a few such details as this the figures will also be recognised immediately, by students of the Renaissance theatre, to be—however historic in intention—clearly theatrical in character. The style of these dresses is to be found nowhere else but in contemporary pictures derived from the spirit of the Renaissance theatre. Compare them with the masque costumes of Inigo Jones. Compare, for instance, the headdress of the Roman in Speed's title-page with the headdress of Jones's design for a knight in *Oberon*. They are to all intents and purposes the same. Or compare the costume of the tough-looking female holding an astrolabe (Plate 7) with almost any female theatrical dress by Buontalenti and his followers. It is unmistakably of the same kind. And notice that a common feature of royal or heroic men's costume, as presented in Speed, is a sort of ornamental sash or scarf worn across the body and knotted with great display upon the shoulder. This feature is not only typical of the style of Inigo Jones, but is to be seen worn by three of the seven figures in Henry Peacham's well-known drawing of *Titus Andronicus*, the only acknowledged authentic picture of Shakespearean stage costume. It seems that this scarf and shoulder-knot may have been a special feature of dramatic costume of the time.

Among the miscellaneous costumes shown, note especially that of the old man holding a pair of dividers (Plate 10). He is taken from the map of the Province of Munster, and maybe is intended to represent an outlandish Irish chieftain. Be that as it may, the effect is the well-known "Turkish" one of the Mediæval and Renaissance stage. It is a plain straightforward statement of the sort of dress that served for Herod, or Cambyzes, King of Persia, or even perhaps for Tamburlaine and the Jew of Malta.

The elaborate Roman costumes show that the Elizabethans were well acquainted with at least the general appearance of Roman military dress. A compromise has been made, however, as may be seen in the splendid figure of the man with the drawn scimitar and short breeches, between true Roman and high Renaissance masque costume (Plate 9).

See it again in the figure named as "Pct. Cerealis" (Plate 2) with his dramatic scarf (of fur !), though in the companion figure of "Boadicea" (Plate 3) the Renaissance has come out well on top. And are not these such dresses as Shakespeare would have had in mind when he wrote *Cymbeline* ? And were the flying angels of *Doctor Faustus* and Massinger's *Virgin Martyr* so very different from the angel shown in Plate 8 ?

Of course, it cannot be claimed either that Speed or his engraver copied these costumes from anything specifically seen upon the stage, or that the players copied the dresses shown in these engravings. Indeed, Speed's sources are, according to Dr. Gardiner, many and various. Much of his material was taken straight from other previous works ("I have put my sickle into other men's corn" he confesses, "and laid my building upon other men's foundations"), and it is not certain how much, if any, of the detail is original ; nor even how much of the total effect can be attributed to him rather than to his engraver Hondius. Much of the ornament must have been put in by Hondius to suit himself, and may have been copied by him from anything that took his fancy. But my point is, the fancy, wherever it came from, was the same popular romantic fancy that informed all the pictorial imagination of Western Europe at that time. The actors of the Elizabethan stage, Jodocus Hondius in Amsterdam, John Speed in London, all filled their buckets at the same well. Looking at the beautiful little series of figures and scenes from Anglo-Saxon history shown here in Plates 4 and 5, which are taken from Speed's map of Saxon England, we are seeing, one might almost say, with Elizabethan eyes, just the sort of thing Shakespeare's audience expected to see at the Globe and the Blackfriars. It will be noted that the costumes worn by the people in the historic scenes vary between the purely heroic or fantastic, and the everyday dress of Jacobean London.

Nor is this all. The old idea of the Elizabethan stage as a plain place in the style of a half-timbered "Tudor" dwelling, an idea formed and established before theatrical research had unearthed much of the comparative material that is now available to us, is passing. It has been suggested, notably by Wm. Creizenach, Oskar Fischel and George R. Kernodle, that the Elizabethan stage must have had a façade not unlike the ornamental structures of the Dutch Rederyker stages. If support is needed for this theory, the Speed-Hondius title-page provides it. If the figures of it are theatrical in character, the façade in which they are set is no less so ; it has the unmistakeable character of the Rederyker stages, and of the Renaissance street theatres and triumphal arches. Remembering that Hondius was a Fleming who would have been familiar with the Rederyker shows and may well have been called upon to design some of them, this is hardly surprising ; but it will also be remembered that with Speed he was working to the taste of an exclusively English market. Here is an example of the Rederyker manner current in England,

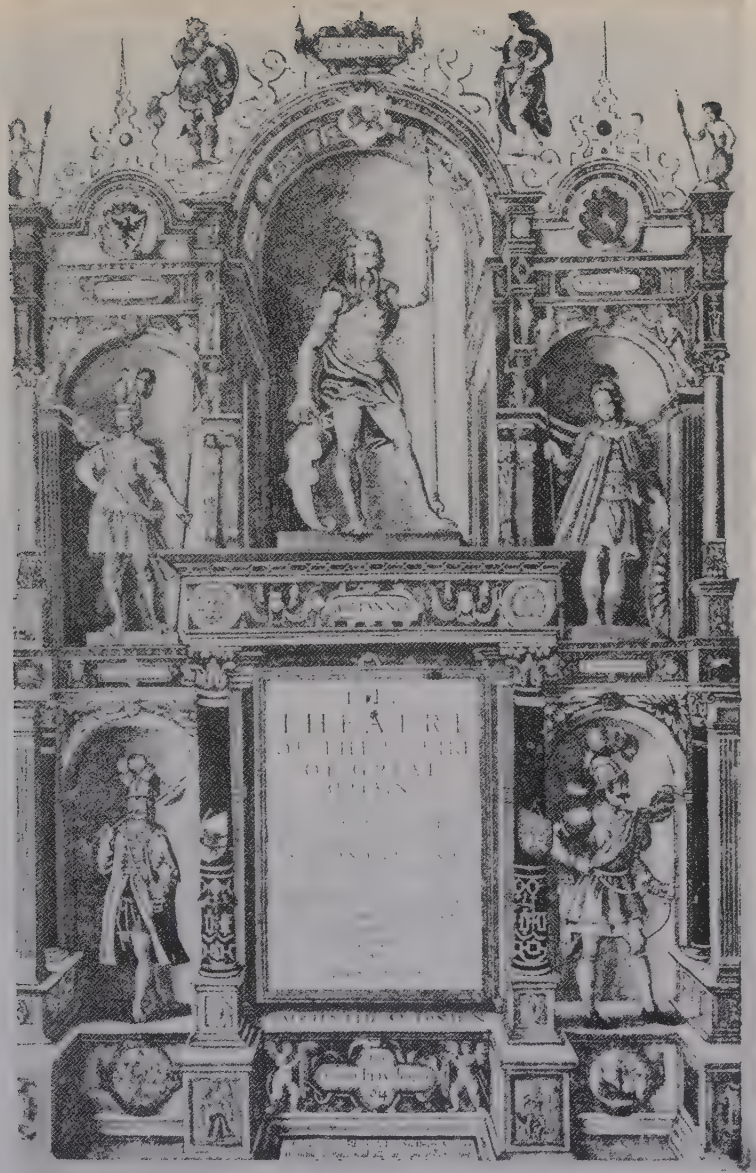


PLATE I.—Title page from Speed's *Theatre*.  
 The following Figures give enlarged details from the maps.

R T



PET. CEREALIS



PLATE 3.



PLATE 4.



PLATE 5.



PLATE 6.

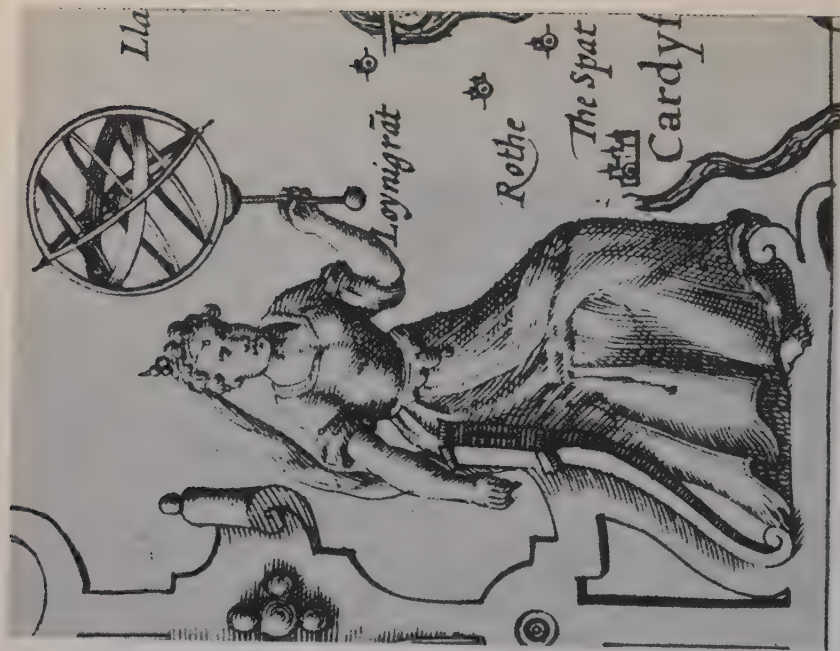


PLATE 7.

OF LIN  
COLL

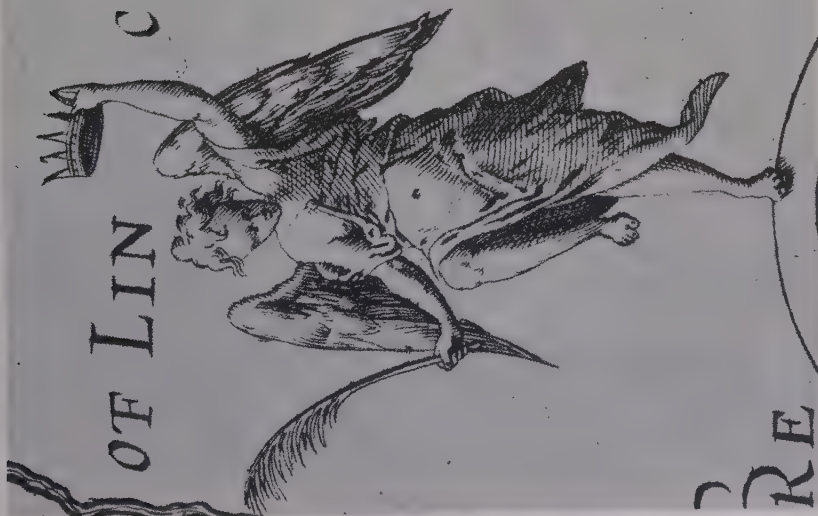
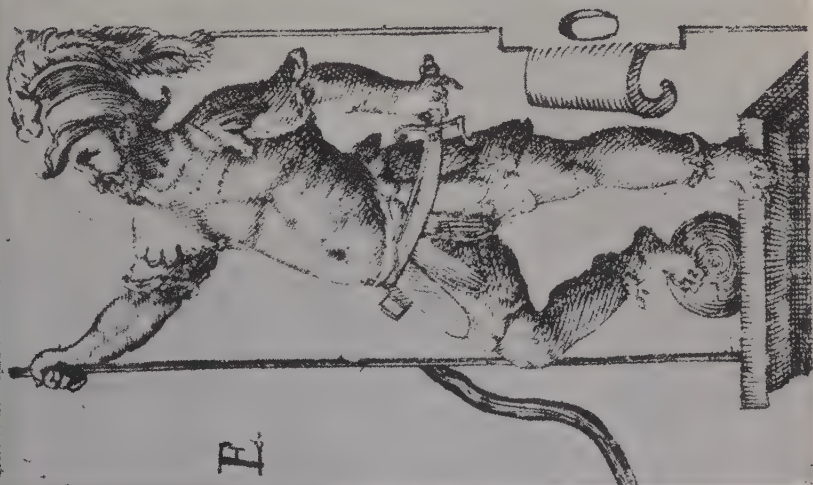


PLATE 8.

E



The S. All. L. n. S. S. Ben. Duc. Lur. Mil. S. P.  
A B C D E F G H I J K L M N P Q R

PLATE 9.



PLATE 10.

and on sale in Paul's Churchyard during Shakespeare's lifetime; and if it is true, as this writer believes, that the Rederyker manner was also in some degree the manner of the Elizabethan stage, then in this single plate, figures and façade together, we have indeed an unique contemporary picture of the decorative style of the Shakespearean drama.

As a tailpiece to all this it is worth looking once again at the quotation from Speed's preface, with which these notes began. It is true, as has been agreed, that the "Theatre" to which Speed referred was intended to convey the sense of a "scene of action." None the less there is a suggestion in that opening sentence that he had another theatre in mind, a theatre that was some sort of a *building*. The initial idea of it occurred to him as an "entrance," like the entrance of an actor upon the stage ("even in the entrance of the first draught as one altogether discouraged, . . ." etc.). The metaphor is faint, too faint to be of much value, and it is not sustained. But one may suppose that the style and appearance of the work as it lay complete before him brought to his mind the romantic manner of the playhouses with which he was familiar and which must surely have been very much to his taste.

## EARLY XIXth CENTURY PLAYS.

BY ALLAN WADE AND ST. VINCENT TROUBRIDGE.

### I. PLAYS NOT IN NICOLL (*cont.*).

#### DALRYMPLE.

*Lurline*. Adel. 13/1/1834. (F.L.).

#### DANCE, GEORGE.

F. *Six to Four on the Colonel*. By the author of *A Duke for a Day*. Strand. 6/8/1832. (Bill, Enthoven Coll.; ascription T.O.).

#### D'EGVILLE.

Bal. *Achille and Deidamia*; or, *The Education of Achilles by the Centaur, Chiron*. D.L. 21/6/1804. Music, Winter. (Bill, G.C. Coll.). (This may be the date of a revival).

Bal. *Blanche, Queen of Castile*; or, *The Beautiful Milk-maid*. D.L. 24/5/1805 (Bill, G.C. Coll.).

Bal. *Les Jeux Floraux*. H1. 20/3/1809. Music, F. Venua. (Bill, G.C. Coll.).

Bal. *Justine; ou, la Cruche Cassée*. H1. 7/1/1826. (Ebers, 289).

Bal. *Naissance de Venus*. H1. 1826. (Ebers, 287).

Bal. *Paul and Virginia*. Lyc. 11/5/1810. (Bill, G.C. Coll.).

Bal. *Le Siege de Cythère*. H1. 1827. (Ebers, 335).

Bal. *Telasco and Amgahi*; or, *The Peruvian Nuptials*. D.L. 14/5/1800. (Bill, G.C. Coll.).

Bal. *Terpsichore's Return*. D.L. 1/11/1805. (Bill, G.C. Coll.).

Bal. *The Village Coquette*. 1802. (Bill, G.C. Coll.).

## DENVIL, MRS.

D. *Emily Fitzormond*. R.P. 9/1841. (*Lyre*, 71).D. *Susan Hopley*. R.P. 9/1841. (*Lyre*, 62).D. *Wealth and Poverty*. R.P. 10/1841. (*Lyre*, i, 98).

## DESHAYES.

Bal. *L'Offrande à Terpsichore*. H1. 10/3/1821. (Ebers, 71).

## DIBDIN, C.

*Jocko*; or, *The Ourang Outang of Brazil*. Surrey. 6/6/1825. (T.O.).(N. gives a play of the same name to T. J. DIBDIN at S.W. on the same date, presumably on the authority of Dibdin's *Reminiscences*, ii, 317, where the date given, however, is 10/6/1825).

## DIDELOT.

Bal. *Alonzo the Brave, and the Fair Imogene*. D.L. 6/5/1801. (Bill, G.C. Coll.).Bal. *Le Bazzard d'Algier; ou, le Retour du Corsair*. D.L. 27/6/1814. (Bill, G.C. Coll.).

## DILLON, CHARLES.

*The Maid of Saragossa*. M'bone. 9/1843. (Oxberry, ii, 119). (N. has a *M. of S.* under Unknown Authors, R.A., 1845).D. *Marco Sciarri*. C.L. 6/5/1844. (Oxberry, ii, 385).*Night and Morning*. C.L. 15/1/1844. (Oxberry, ii, 250).

## DIMOND, W.

*A Tale of Other Times*; or, *Which is the Bride?* D.L. 19/12/1822. (T.O.).*The Unknown*. By the author of *Brother and Sister*. City, 1/11/1831. (Bill, B.M.).

## DRAKE.

*The Events of Time*. Exeter. 1809. (W. Cotton, *Story of the Drama in Exeter*, 23).

## DUPRET.

Bal. *The Lucky Escape*. D.L. 2/6/1800. Music, Sig. Bossi. (Bill, G.C. Coll.).

## EARLE, —.

D. *The Castle of Wonders*. Music by Lanza. D.L. 8/3/1819. (Winston).

## EBSWORTH, JOSEPH.

Ent. *Jocko the Brazilian Ape*. Caledonian, Edinburgh. 22/12/1825. (3rd time). (Bill in St. V.T. Coll.).*Marriage Projects*; or, *The Colonel and the Captain*. Caledonian, Edinburgh. 19/12/1825. (Bill in St. V.T. Coll.).

(Mentioned in N. 299 as probably belonging to this period).

## EDWARDS, MR.

*Land Sharks and Sea Gulls*. Queens. 1/1841. (T.O.).

ELTON, MR.

D. *Paul the Poacher*. Surrey. 3/1832. (F.L. 15, p. 59).

FARRELL.

MD. *Zelina, The Heroine of the Cross*. Caledonian, Edinburgh. 19/1/1826 (5th time). (Bill in St. V.T. Coll.).

FAUCIT, JOHN SAVILLE.

D. *The Last Shilling*. Surrey. 3/1844. (Oxberry, ii, 312).  
(N. mentions this in a footnote, without theatre).

D. *Whitefriars*. Surrey. 8/4/1844. (Oxberry, ii, 345).

FITZBALL, E.

*The Siege of Rochelle*. C.G. 10/7/1843. (D.M.R.).

FRAMPTON.

Bal.P. *The Tigers of Paris*; or, *The Dancing Master's Ball*. S.W. 16/8/1841. (*Era*, 15/8/1841).

GALLET, MONS.

Bal. *Vologese, King of the Parthians*. D.L. 2/5/1803. Music, Winter. (Bill, G.C. Coll.).

GODFREY, MR.

*The Outcast of the Heath*; or, *Tottenham court in 1769*. Queens. 11/2/1840. (T.O.).

GRATTAN, H. P.

*Diana's Revenge*. Vic. 7/1840. (T.O.).

GREENWOOD, T.

*Adventures in Italy*; or, *The Frenchman at Florence*. Trans. by T. Greenwood and adapted by S. Johnson. Clarence. 12/12/1833 (Bill, B.M.).

HAINES, J. T.

*The Broken Chain*; or, *The Circassian Maid*. Vic. 17/6/1839 (T.O.).

*Elsie Glendenning*; or, *The Witch of the Coast*. R.W.L. 3/5/1825. (Bill, B.M.).

*The North Pole*. Queens. 1846. (T.T.).

*The Pearl of the Harem*; or, *The Koordish Lover and his Horse Beda*. Surrey. 3/1842. (T.O.)

(N. has this under Unknown Authors).

*The Saucy Lass*; or, *The Log of a British Tar*. Vic. 24/7/1843. (Oxberry, ii, 47). (A posthumous production).

*The Spectre Knight*; or, *The Orphan Dumb Boy*. R.W.L. 3/5/1825. (Not first performance). (Bill, B.M.).

*Wailsha*; or, *The Saxon Slave*. Surrey. 26/4/1841. (*Th. Journal*).

(? = *Walsha*; or, *The Slave's Revolt*, in N. Unknown Authors).

(to be continued)

# The AMERICAN *THEATRE ANNUAL*.

REVIEWED BY JAN STEPHENS.

THE American *Theatre Annual*, the 1946 and 1947 volumes of which have now been received and which is published under the auspices of the Theatre Library Association, is exceedingly catholic. Its enquiries cover several lands and several ages, and its editor—Richard Ceough, the founder, who prepared the 1946 volume but died before it came out, has been succeeded by Dr. William Van Lennep—is evidently as interested in the aesthetics of the theatre as he is in its history. Nevertheless, far and away the most important article in these volumes—it appears in the one for 1947—is Mr. Charles Niemeyer's account of the Hôtel de Bourgogne, in Paris, "the first permanent, popular theatre to be erected since classical times." From its foundation in 1550 for more than two hundred years, the Hôtel de Bourgogne had a varied and frequently illustrious history. At the close of the sixteenth century it was still the only permanent public theatre in the whole of France. In 1635 the royal troupe were firmly established there, and there they stayed until 1680, when they were commanded by Louis XIV to "abandon their home and join themselves with the united companies of Molière and the Marais Theatre at the Théâtre Guénégaud." The theatre was then granted to an Italian company, and with certain interruptions it continued to house the Italian actors until it was pulled down in 1783. Mr. Niemeyer accompanies his history with a scholarly description of the building and the several changes it underwent in course of time, including the installation of a pumping system in case of fire. The article is well illustrated.

Not the least interesting of the other pieces is Prof. Arthur Colby Sprague's study of Edwin Booth's Iago, or rather of Booth's conception of Iago, based as it is, in its most valuable parts, on the notes Booth contributed to the Furness Variorum *Othello* in 1885. As for dramatic criticism, Mr. N. Bryllion Fagin discovers in Edgar Allan Poe's eight extant theatre notices, *c.* 1845, an attitude to the drama much in advance of that of his contemporaries. The other more substantial contents of these collections include a lively and very full account of how the troops were entertained a hundred years ago. The troops in this instance were Americans campaigning in Mexico from 1846 to 1848, and the entertainment offered them ranged from Sheridan Knowles to circuses. For much of his material Mr. LeRoy P. Graf has drawn on an early army newspaper, *The American Flag*, which took dramatic criticism with proper seriousness. There is also an article on the native Brazilian drama which will probably be new to many readers, and another, not quite of the same quality, on drama in the Philippines. Miss Margaret Webster, the English actress now producing in the United States, contributes some reflections on the cutting of Shakespeare for the stage,

but the piece is too slight and too superficial to do more than make one wish a Granville-Barker might have undertaken it. The volume for 1946 is illustrated with a series of Richard Wynne Keene's (he was also the inventor of Keene's Cement) sketches and drawings for *Harlequin Hudibras*; or, *Old Dame Durden and the Droll Days of the Merry Monarch*, the pantomime which was staged at Drury Lane in 1852 and introduced at that theatre perhaps the greatest age of pantomime in England.

## MONTAGUE SUMMERS.

BY ALLAN WADE.

THE REVEREND MONTAGUE SUMMERS, whose death was recorded in August of last year, had devoted a lifetime of reading and research to an intensive study of the theatre and theatrical literature, with special attention to that period usually roughly described as Restoration. He began early in his life a minute examination of all the surviving plays of this epoch, and must have established an elaborate system of cross-references, as almost any page taken at random from the notes to the various plays he edited will serve to show. He differed, however, from most of the scholars who had preceded him in remembering that plays were not primarily intended to be read and studied for their value as literature, but were vehicles designed for acting before an audience. It was, I think, a great pleasure to him when, in 1916, I asked him to give me the benefit of his advice and knowledge of former stage conditions in a production of Congreve's *Double Dealer* I was making for the Stage Society. Out of that production, and those other revivals which followed it during the next three years, arose the decision of the Stage Society to form an independent branch of its activities for the presentation of classic drama. In the plans and discussions which followed the establishing of the Phoenix, as the new body was called, Montague Summers had his part, though it was by no means the preponderant part he liked to claim in later years, when he had fallen foul of all his colleagues. His occupation as a schoolmaster precluded his attendance at many rehearsals, but his advice was always at my disposal if I found myself in doubt on any historical point. He had read all the plays, and was fertile in suggestions when a season's programme was under consideration.

Within the domain that he had made specially his own he was apt to be strangely uncritical, and seemed loth to allow that almost any Restoration comedy was not a near-masterpiece or that any dramatist of the period could possibly be a bungler. When Granville-Barker, in his lectures "On Dramatic Method" had the temerity to criticise Wycherley for clumsy stage-craft, Summers acrimoniously described him as "utterly and lamentably ignorant of the technique of the Res-

toration theatre," thus spoiling, at the outset, what might have become a very pretty quarrel, since to call your adversary an ignoramus is scarcely argument. Had he demonstrated how stage-craft which could appear amateurish to the greatest English stage-director of our epoch was nevertheless "most adroit and adept," we should all have been the wiser. But this knowledge, if he had it, he preferred to keep to himself. I do not think that he really had much understanding of stage-craft. I remember asking him to prepare for me a cut version of *The Alchemist*, for Phoenix production; I found he had removed passages which were essential to the play's action, links uniting scene with scene. In the end I had to make my own version.

Summers's most important work for the theatre is comprised, I think, in his editions of the Restoration dramatists. He began in 1914 with Buckingham's *Rehearsal*, followed by a six-volume edition of Mrs. Aphra Behn. For his Congreve he had some difficulty in finding a publisher, until in 1923 the Nonsuch Press made it the first of their finely printed quarto editions, and followed it the next year with Wycherley, and later with Otway and Dryden. For other publishers Summers edited Shadwell, in five fat volumes, and various other plays, either singly or in groups. All these carried a full armoury of notes, both textual and explanatory. It was something of a surprise—to me, at least—when a writer in the *Times Literary Supplement* of February 4th, 1932, reviewing the two first volumes of Dryden, charged Summers with perpetuating in his edition a very large number of textual errors from the folio of 1701, in spite of his claim to have collated his text with the earlier quartos. In many instances the reviewer gave chapter and verse. Summers in reply contented himself with a flat denial of the charges, but did not attempt to disprove them. It is possible that this challenge may have shaken his credit as an editor, for he produced no more texts, though editions of Southerne and Ravenscroft were said to be in preparation.

His book on *The Restoration Theatre* and its companion volume *The Playhouse of Pepys* together contain a most valuable reservoir of facts and references to which some future historian of the theatre will undoubtedly be greatly indebted. The books themselves I do not find provide very pleasurable reading. The author's pseudo-eighteenth-century style and fondness for obsolete or outmoded words give to his prose an air of pastiche which, entertaining enough in short passages, becomes in the long run somewhat wearisome.

The English theatre no longer neglects its classics, and doubtless many influences contributed to bring about this happier state of affairs. Among these influences may perhaps be counted the work of revival, in the decade 1916-25, undertaken by Stage Society and Phoenix, and in this Montague Summers had his share. But his chief claim to remembrance will rest on his annotations of the Restoration dramatists and his assembling of material towards the history of their stage.

COMPILED BY G. W. NASH.

It is hoped to expand this register by publishing in the near future, excerpts from the Supplement 2 of the 63rd volume of the *Proceedings of the Modern Language Association of America*. This supplement contains a register of research work in progress covering the whole field of learning. Unfortunately, owing to the dollar difficulty, this publication is very difficult to obtain in Britain. If permission is received from America, excerpts will be printed in a future number of *Theatre Notebook*. The following abbreviations have been used:

M.	For a Master's thesis.
D.	„ Doctorate thesis.
D.Litt.	„ Degree of Doctor of Letters.
Ph.D.	„ „ „ Philosophy.

FORSYTH, GERALD. Collection of photographs, etc., of plays and actors and actresses of the late nineteenth and early twentieth centuries.

FRANCIS, BASIL. The life and times of Frances Maria Kelly (Fanny Kelly), 1790-1882. Actress at Drury Lane, and founder of Miss Kelly's Theatre, later the Royalty, Soho. This work necessarily incorporates a fairly detailed outline of the history of Drury Lane, 1800-1830.

IRVING, LAURENCE. A biography of Sir Henry Irving.

KAHRL, G. M. & LITTLE, D. M. Edition of David Garrick's letters.

SEDGWICK, CHARLES. An edition of unpublished letters by great French actresses from Raucourt to Rachel.

SPRAGUE, A. C. A series of great actors in great rôles. Booth as Iago published in *Theatre Annual*, 1947.

VICKERS, JOHN. A collection of photograph negatives, including portraits of most contemporary actors and actresses and photographs of stage productions, including the Old Vic Co., The Young Vic, and the Old Vic School, and many other plays of the last seven years.

WILSON, JOHN H. Biography of Nell Gwyn.

#### AESTHETICS.

BYRNE, M. ST. CLARE. *Within the Meaning of the Act*. A collection of dramatic essays, being mainly a large-scale investigation of Shakespeare's *Henry VIII* and the authorship problem.

ELLIS-FERMOR, U. Dramatic aesthetic technique with special reference to Shakespeare and Ibsen.

NORTH, KATHLEEN. Symbolism in modern drama.

#### ARCHITECTURE, LIGHTING, SCENERY.

BYRNE, ST. CLARE M. An historical account of the development of stage lighting.

CHALK, D. W. The planning and design of theatres in relation to the stage and its equipment with special reference to historical and modern methods of stage presentation.

COTTERILL, H. M. A history of stage lighting.

GORDON, D. G. A study of Palladio's Teatro Olimpico in Vicenza and of the opening production, *Oedipus Rex* (1585). Based on new manuscript material. (In collaboration with Dr. Licisco Magagnato, Museo Civico, Vicenza).

LEACROFT, RICHARD. The structural history of the Leicester and Leicestershire theatres. The structure and machinery of the provincial theatres built during the first third of the nineteenth century. At present with special reference to the examples at Ashby-de-la-Zouch and Loughborough.

— In association with Mr. Richard Southern, the preparation of scale reconstructions of various historical theatres.

LEEPER, JANET. Stage settings and the development of the miss-en-scène, in England during the last seventy-five years and of the developments abroad in so far as they affected theatre design here.

MURRAY, E. CROFT. John Devoto, 18th-century scene painter.

REID, D. SEATON. The construction of the Elizabethan Theatre.

SOUTHERN, RICHARD. Studies of the development of: (a) play-house designing in Great Britain; (b) stage machinery and scenery; (c) fixed and moving panoramas and related shows.

WELLS, H. W. The development of stage sets from ancient times

#### AUDIENCES.

MACLEOD, JOSEPH. The Theatre Audience. Completing a personal story of relations with a repertory audience (Cambridge). Future work to be done on the theatre in Scotland, investigating the "Scottish-ness" of its audiences.

#### BALLET AND DANCE.

COTON, A. V. All aspects of English theatrical dancing during the 19th century. A study of its importance culturally and aesthetically.

GILES, ELIZABETH. Famous dancers on the American stage—a series of brief biographies including Marie Bonfanti and Loie Fuller.

GUEST, IVOR. Ballet of the Paris Opera from 1847-1870, covering *inter alia*, the careers of Fanny Cerrito, Carolina Rosati, Emma Livry, Martha Muravieva and Giuseppina Bozzacchi.

— Collection of material relating to the ballet at the King's, later Her Majesty's Theatre, London, from 1820-1858.

— The history of the can can, its performers and centres.

LAWSON, JOAN and RICHARDSON, P. J. S. A history of the ballet from its earliest period to the present day, relating it to the progress of other theatrical arts, with particular references to the English contributions made during the 16th and 17th centuries and the relationship of the folk dance and mummers' play to the art of the theatre.

WINTER, MARIAN H. The Theatre of Marvels—an illustrated monograph. (Recently published in *Dance Index*).

#### COSTUME.

BYRNE, M. ST. CLARE. Elizabethan and Jacobean Stage Costume.

LAVER, JAMES. *The Costume and Décor of Drama*. A survey from primitive times to the most modern developments. About 200 plates and extensive bibliographies. To be published by *The Studio*.

— The costume of the lighter stage. An assembled body of material covering the history of the dancing girl as opposed to the ballet dancer.

(to be continued).

## CORRECTIONS, NOTES AND QUERIES.

A CORRECTION. In the interesting article on the Enthoven Collection in the last number, *The Whip*, *Marriages in Mayfair* and *Sleeping Beauty* are mentioned as productions by Augustus Harris. They were in fact by Arthur Collins; Harris died in 1896 and these productions were 1909, 1908 and 1902 respectively.

GERALD FORSYTH.

THE SUBSTANTIVE RANT—A NEW SENSE? The word *rant* is, in the public mind, a term of disparagement. The *O.E.D.* gives seven senses or sub-senses of this word, and the definitions that can affect the theatre bear out its pejorative connotation; they are:

- (1) A high-flown, extravagant, or bombastic speech or utterance; a piece of turgid declamation; or a tirade (1649-1849).
- (2) Extravagant or bombastic language or sentiments; magniloquent and empty declamation (1708-1861).
- (3) A declamatory way of speaking (*rare*), (*c.* 1742).

Yet I have noted three instances in theatrical literature where the use of the word is even complimentary. These instances lead me to believe that they may be examples of a distinct theatrical sense of the word not noted in *O.E.D.*, and probably readers could add further examples.

- (1) 1671. *The Rehearsal* by the Duke of Buckingham, Act iv, Sc. 1. Bayes—"Why, sir, my design is gilded truncheons, forc'd conceit, smooth verse and a rant." (Bayes was not the man to use any term of disparagement about his own work).
- (2) 1794. *Memoirs of Charles Mathews* by Mrs. Mathews, i, 128-9 (1838) quoting letter dated Dec. 28th, 1794—"I think him [Cooke] a most excellent actor, and one of the finest declaimers I ever heard . . . His voice is extremely powerful, and he has one of the clearest rants I ever heard. The lower tones are somewhat like Holman's, but much harsher and considerably stronger."
- (3) 1839. *Memoirs of John Bannister* by John Adolphus, i, 267. "They who heard him [Johnstone] sing . . . or his rattling rant, 'When I was at home I was merry and frisky,' would find, upon reflection . . ." etc.

ST. VINCENT TROUBRIDGE.

INFORMATION REQUIRED concerning John Ward's (1704-1773) methodism and concerning descendants of Ned Shuter (1728-1776).

CARL WILLMOTT.

CAROLINE LETESSIER. Played at French Theatre in Turin, and from 1855-8 at Palais Royal, Paris. In Russia 1859-67. In England *c.* 1870. Died at 18, Rue Galvani, Paris, Jan. 28th, 1903, aged 71. Wanted, details of parentage and theatrical career.

WILFRED H. HOLDEN.

## EDITORIAL.

WE deeply regret to have to record the sudden death of Mr. Paul McPharlin at an early age. Mr. McPharlin was an adviser to *Theatre Notebook* from its inception and has contributed to its pages. By this generous assistance he extended the sphere of influence of his great knowledge of the history of marionettes in all countries, an influence which commenced, as far as England was concerned, with his visit to this country a few years before the war, and which was continued on an international level by the publication of his invaluable *Puppetry* handbooks. His widow, Mrs. Marjorie Batchelder McPharlin, appeals to puppeteers throughout the world to continue the correspondence which they began with her husband and to send photographs of their productions, examples of their publicity, articles about their work, playbills and other material, all of which will be preserved with the extensive collection made by Mr. McPharlin as a record of puppet art.

Two scholars of international fame have consented to join the panel of advisers to *Theatre Notebook*. It is with special pleasure that we welcome them, not only for this proof of their interest in the work of this journal and the opportunity now offered to benefit by their advice, but as a peculiarly happy example of the world-wide interest and co-operation in matters affecting the history of the theatre. Mme M. Horn-Monval is well-known as the Conservateur of the Rondel Collection at the Bibliothèque de l'Arsenal, Paris. A note on the system of this great theatre collection appeared in *Theatre Notebook*, vol. 1, No. 8. Mme Horn-Monval collaborated with M. Auguste Rondel in the creation of this collection and was placed in charge of it when, after his death, it passed by bequest to the French nation. Mme Horn-Monval is also the archivist of the Société d'Histoire du Théâtre.

Dr. William Van Lennep, Curator of the Theatre Collection at Harvard College Library, is an old friend of *Theatre Notebook*. We are delighted to set this official seal on the help and encouragement he has given us in the past. It is in a spirit of comradely emulation that scholars in this country recognise that the collection which Dr. Van Lennep directs is unrivalled in respect to scope, richness and availability. The factor of availability makes the other two doubly valuable. The authorities of the collection say "All visitors, regardless of university connections, are cordially welcome," but the Editors of *Theatre Notebook* know from personal and pleasurable experience that even those prevented by a distance of three thousand miles from being visitors are granted assistance of outstanding importance whenever they ask for it.

The editors are confident that new scope is given to theatrical research by these international connections which, linking through this journal to the Society for Theatre Research, will enable problems of theatrical history to be examined in a wide yet embracing view.

## THE SOCIETY FOR THEATRE RESEARCH—BULLETIN No. 3.

THE Society is proud to announce that it has been instrumental in securing the preservation of the extremely interesting scenic Grooves in the Theatre Royal, Leicester, and the directors of the theatre have generously presented them to the Society, who in their turn have asked the Leicester Museum to house them. This the Museum is now doing, but it has offered to make them available for a National Museum of the Theatre if this is ever established. The attention of the Society was drawn to these grooves by Mr. Richard Leacroft. We venture to suggest that this is a classic example of the work for which the Society was founded, in which a member on the spot, an owner, and a local museum have all co-operated to effect the preservation of a most valuable fragment of theatrical history.

In January Mr. Willson Disher gave a talk on Victorian Melodrama. He refused to be drawn into any exact definition of his subject, and traced its development from Rowe's *Jane Shore* to Reynolds's *Young England*; many of his points were developed further in the lively discussion that followed. In February a Provincial Symposium was opened by Mr. J. C. Macleod, who traced the important rôle that the provinces have played in the development of the English theatre; he was followed by Miss Sybil Rosenfeld, who suggested likely sources of information available to the prospective historian of a local theatre. Several members of the audience, some of whom had made long journeys to be present, contributed to a long and interesting discussion. The Society feels that the chronicling of the provincial theatres of Great Britain is one of the most important tasks awaiting its attention, and we are glad to be able to announce that a provincial group is already established at Swansea, and we hope that similar groups will soon be formed at Northampton, Manchester, and some other centres.

The Society is preparing a screen for the exhibition to be held at Harrogate in June in connection with the British Drama League's Amateur Theatre Week. This screen is designed to act as a supplement to the Art Council's Exhibition of Designs for the Oxford University Theatre, and will illustrate the history of the Harrogate theatre, and the circuit of which it formed a part.

The Society is now the possessor of a fine exhibition screen, designed by Mr. John Vickers, which we hope will prove of great value for the showing of displays of prints, playbills, etc., at our meetings and elsewhere. When not required by the Society this screen will be available for hire, and the Hon. Secretary will be glad to supply further details on request.

The lack of photographic records of comparatively recent theatrical productions is already apparent. Mr. John Vickers has offered to make copies of photographs of early stage productions and personalities, and members are invited to co-operate by sending to the Hon. Secretary any scarce photographs of theatrical interest before 1920. These will be returned after copies have been made.

Following the appeal to libraries and museums mentioned in our last issue, the Society has now compiled a list of twenty-eight British institutions who are anxious to obtain theatrical source material. This list is being made available to antiquarian booksellers and antique dealers, and we hope that our efforts will result in some important items, that might otherwise have been sold abroad, finding a home in this country.

We are particularly glad to announce that Professor A. C. Sprague, the eminent American scholar and author of *Shakespeare and the Actors*, has consented to give a lecture to the Society on September 7th. His subject will be "Kemble's Hamlet, with a defence of formal acting." The place will be announced later.

We acknowledge with gratitude a further donation of two guineas from our president, Mrs. Enthoven. We were particularly glad that she was able to be present at our February meeting.

As a post-script to our discussions on the provincial theatre we print this reminiscence of Holloway's Theatre, a canvas portable booth, communicated to Miss Phyllis Hartnoll by an old resident of Bridgnorth in Shropshire.

"The theatre spent some weeks in Bridgnorth each summer, at least until the late 1920's. Among the plays given were *Maria Marten*, *The Face at the Window*, and *Faith, Hope and Charity*. A performance of the last was once given as a benefit for the infirmary, and the Bridgnorth Orchestral Society played for it. The theatre was *most* uncomfortable, with no room to play on the stage, and no proper lights—only candles held by boys who, when engrossed in the performance, dripped wax over players and instruments. The part of Charity was taken by a very fat woman who sat coily on a swing which bent dangerously at every movement. It is also recalled that in two of the plays one of the chief male parts was taken by a female; in one case causing some sensation in the audience, as the poor lady, who was clothed in a tight fitting red military tunic, was far advanced in pregnancy!"

GEORGE SPEAIGHT.

## THE SHAKESPEARE MEMORIAL LIBRARY, BIRMINGHAM

BY WAVENEY R. N. PAYNE.

THE Shakespeare Memorial Library in Birmingham is the greatest special collection of Shakespeare material in this country. Here, everything that is likely to be of use to students and research workers on this subject, whether books, pamphlets, or scrapbook material, is preserved and made readily available.

The Library was founded in 1864 to mark the tercentenary of Shakespeare's birth. It is partly supported by a number of voluntary subscribers and partly from the rates of the City of Birmingham. The subscribers hold a meeting each year, on Shakespeare's birthday, at which an annual report is presented and discussed. The collection is mainly housed in the two rooms which were specially built for it, but has now overflowed its boundaries to a considerable extent, and it now contains over 33,000 books and pamphlets. There are, of course, copies of the four folio editions and some of the quartos. The Library is particularly strong in the rare 18th century acting editions, and there are, for example, over 800 complete 19th century editions in English. Every new edition or translation and every book of criticism is now bought as it is published, and a systematic attempt is being made to fill in gaps in the collection from secondhand booksellers' catalogues. Nothing is rejected, but no duplicates are kept.

In addition to the books, periodicals containing contributions on Shakespeare are bought and catalogued. Anything that is obviously of an ephemeral nature is rejected, but it is often difficult to make a decision among what has been described by a recent critic as "much intellectual dissipation."

The Library is probably unsurpassed in its collection of foreign literature, and includes translations of Shakespeare into sixty different languages. For example, the editions in Italian number over 537 volumes and you can find here Shakespeare in such obscure languages as Sindhi, Sinhalese, Slovene, Tadzhik, Tamil, Telugu, Yoruba, Urdu, and Ukrainian.

But the real value of a great special collection such as this lies not so much in the books, many of which are available in other libraries, but in the scraps, programmes, illustrated souvenirs, posters, photographs, etc., which are not to be found elsewhere, but which, when gathered together and arranged according to some plan are the very material of research. The value of any single item in such a library is not, curiously enough, in its intrinsic worth, but is often in exact ratio to its rarity. What is most appreciated by the research worker

is not, usually, the printed book, but the volume of newspaper cuttings, programmes, playbills, or illustrations. There are, for example, over fifty volumes of playbills of Shakespeare productions. These are arranged by play, and then under this main arrangement, by town, and under each town chronologically. London playbills are again subdivided by theatre before the chronological arrangement is adopted. These are of great interest to anyone studying the history of Shakespeare production. A number of playbills and notices of German and Danish performances have recently been acquired.

Programmes and other material relating to current productions, both in this country and abroad are systematically collected by writing, at the time of the production to the manager of the theatre, the secretary of the society, or the headmaster of the school. The request is hardly ever ignored, and the schools and clubs particularly, seem happy to send photographs, programmes, and newspaper accounts of their activities. Their representatives sometimes visit the Library, either as a group, or individually, and often ask whether we keep their own programmes. They are always delighted when these are produced. This year the Library was fortunate in receiving from Miss Katharine Cornell a splendid set of photographs and publicity material of the New York production of *Antony and Cleopatra*. Another interesting acquisition was a set of photographs and a programme of a production of *Twelfth Night* at the National Theatre, Prague. Old programmes, and the elaborately produced souvenirs are acquired sometimes by gift, and sometimes by purchase.

Enthusiastic Shakespearians have a rather pleasant habit of collecting newspaper accounts of what they have seen, and these collections seem to migrate ultimately to Birmingham. Apart from this there are the cuttings which come here from the press-cuttings agency and those collected from the daily papers. The cuttings relating to each play are kept in a separate volume, and there are other volumes on Stratford-upon-Avon, Shakespeare bibliography and allied subjects.

The British Broadcasting Corporation has co-operated generously in sending scripts of all broadcast performances of Shakespeare's plays, and of programmes relating to Shakespeare. The Library has so far managed to obtain scripts, stills, and publicity material of all the Shakespeare films. It is also particularly rich in portraits of Shakespeare, and Shakespearian actors and actresses.

The great Forrest Collection of Shakespeariana is in seventy-six volumes. It was formed by Mr. H. R. Forrest, of Manchester, from the years 1830 to 1886. He took Kenny Meadows', Charles Knight's, Staunton's, and Cassell's illustrated editions of Shakespeare and added to these all known illustrations by Boydell, Fuseli, Howard, Smirke, Chodowicki, Retzsch, and Ruhl. Every other illustration that he could procure, historical, descriptive, and artistic, portraits of actors,

English and foreign, who ever performed in the plays was included. Everything in the way of scenic representation, costumes, stage performances, and even playbills is given. The collection has been mounted and bound and each volume is indexed.

This, in conjunction with the other material in the Library might conceivably form the basis of the collection envisaged by Miss M. St. Clare Byrne in her interesting proposals in *Theatre Notebook* for April-June of last year. It seems a pity, when so much has been collected and made available, not to use this as the nucleus of any further collection.

May I, therefore, in concluding make a plea for co-operation in this business of collecting Shakespeariana " It would save much duplication of effort and probably lead to greater efficiency if experts could be made aware of the material now at their disposal. It would at least reveal what still remains to be done.

## THE "HOUSES" OF THE WESTMINSTER PLAY

THE great interest of the Westminster Play was brought to my attention principally by Mr. Hope Bagenal, who very kindly showed me a plan which he had made of the performance in 1938 of Terence's *Phormio* in the Dormitory at St. Peter's School, Westminster, see Fig. 1. It especially shows, in the arrangement of the auditorium, a similarity to the lay-out of the seating in Inigo Jones' scheme for the performance of *Florimène* at the Hall Theatre, Whitehall, in 1635. Readers have but to compare the accompanying Fig. 1 with Pl. 4 in Vol. 2, No. 1 of *Theatre Notebook*.

The purpose of this note, however, is to discuss another aspect of the presentation of the Westminster Play which, it would appear, is of considerable significance to the understanding of the history of English stage scenery. It is concerned with the two pieces marked upon this stage-plan as "houses."

It will not be necessary to point out to any student of theatrical presentation the great importance which the term "house" possesses in early scenic method. It is common in English masques of the 16th century (before renaissance innovations), where we read, for instance of "the canvas that made all the howses for plaies," and "also apt howses, made of canvasse, fframed, ffashioned & paynted accordingly: as might best serve theier severall purposes" (see Cunningham's *Accounts of the*

*Revels*, for 1571). The term is perhaps best known under its French form of "mansions," which recurs almost endlessly in mediaeval theatre. Finally, it has an Italian equivalent (exemplified for instance in the writing of Sabbattini) in the form of "casa." The "casa," the "mansions" and the "howses" were all the same thing; the small constructions set up to represent the separate items of a simultaneous setting or, later, the side elements of certain early renaissance perspective scenes. An identity of purpose, of tradition, and possibly of construction, runs through all the variations.

In spite of its interest as evidence of tradition, the conditions of the Westminster Play are insufficiently remarked, and the following points about it are necessary to any appreciation of the significance of its pair of houses which remain some 300 years after the decay of the tradition that gave rise to them.

For the following references I am indebted to Mr. Laurence Tanner, Keeper of the Muniments at Westminster Abbey, to Mr. T. H. Vail Motter's *The School Drama in England* (1929) which itself owes much to Mr. Tanner on the subject of Westminster, to Mr. Carleton, Librarian of St. Peter's School, Westminster, and to other sources.

Mr. Motter's earliest reference to plays at Westminster is in 1413, but it is in 1565 that we find one of immediate interest to the present subject. This reads "Item, geuen to a painter for drawing the cytee and temples of Jerusalem, and for paynting towres." The interest here lies in the last two words. These, it is submitted, refer to the predecessors of the houses. In support, we quote the Fossard Document at Drottningholm, whose illustrations show *Commedia dell' Arte* figures about 1577, with little in the way of scenery save, now and then, a round tower of "stone" at the side of the stage, always displaying a door at ground level and a window above through which figures are shown leaning, and which, therefore, is a practicable window (see Fig. 2). Further on this point, Dr. W. J. Lawrence, in an article on "The Evolution of the Proscenium Frame" (*Stage Year Book*, 1928) mentions the production at Urbino in 1513 of Bibbiena's *La Calandria*, framing the scene of which at either side "(as if presaging the coming proscenium) stood a lofty tower." We shall return to the significance of these references, and for the moment resume the survey of notes on the Westminster Play, of which the next brings direct mention of houses.

For 1567-8 Mr. Motter quotes from Feuillerat's *Revels Accounts* a list concluding ". . . the sevventhe [play] of Orestes and a Tragedie of the kinge of Scottes, to ye whiche belonged divers howses for the settinge forthe of the same as Stratoes howse, Gobbyns howse, Orestoes house Rome, the Pallace of prosperitie Scotlande and a great Castell one thothere side."

From 1569 Mr. Tanner supplies an item concerning the painting of the "furies cotes" and of "so much canvesse as covered an house"; and, from 1580, "for making of the houses for the first plaie in the haul" and "ii houses for the second playe in the haul."

The above references would surely seem to controvert the tradition which said "in the earliest times a few curtains only" constituted the scenery of the Westminster Play.

The following paragraph should perhaps be inserted at this point for specialists: Objection may possibly be raised that the preceding references may relate to Westminster performances other than those of the official Latin play; for two, and possibly three, divisions of boys are to be recognized whose work was to some extent kept separate. Mr. Motter speaks of the Queen's Scholars (for whom Elizabeth in 1560 gave her statute to perform the Latin play annually), and of the Town Boys, and of "the choir boys of the Abbey who were taught at the school until the establishment in 1848 of a separate school for them." The Town Boys seem to have specialized in non-Latin plays and the foregoing references may apply only to these. But Mr. Motter continues "Sir Edmund Chambers is inclined to think that during the early period, at least, there was little distinction between Westminster boys and choristers, but the authorities of the school are certain that the distinction was always maintained."

There is, however, beside these suppositions, one definite fact to be stated: that the setting of the Latin play to-day shows the use of houses. It appears unlikely that this system—whose practice is indisputable in 16th century performances, though these may not all have been of the official Latin play—should have been transferred to a Latin play which before had had no connection with that system, and transferred moreover at a period when that system had long been dead. Therefore it is argued here that the "house system" in the setting of the Latin play is probably continuous from these earliest references whether they relate to the official annual Latin play or to other Westminster performances.

We advance now to 1718 and to our first diagrammatic evidence. It is also the only item in the whole pictorial evidence of the Westminster Play which controverts the theory of houses, and therefore it needs some comment. It is a plan (reproduced in the Wren Society's Vol. XI, pl. viiib of Wren's drawings) of "Part of ye old Dormitory allotted for the Acting part," is dated Decr. 1718, and is initialled by William Dickinson. It shows the old granary (abandoned for the presentation of plays about 1730) and illustrates straight benches before an orthodox stage set with diagonal proscenium sides, five pairs of diagonal wings and a back scene. No suggestion whatever is to be found of houses. So great a departure is this, not only from what seems to have been

the custom before then, but also from what we are to find later, that one asks if it marks some special occasion. Reference to the printed Prologues and Epilogues shows that in 1718 the play was the *Adelphi*. But a rather important suggestion is contained in the very interesting Epilogue written for that occasion.

This Epilogue insists not on any splendour of a new scene, such as the design seems to suggest, but conveys a clear dissatisfaction with an old one. Moreover, the terms of the criticism are not such as would appear to fit the comparatively new-fashioned type of scene lay-out shown in the plan. Instead, the *angiportus* is attacked and the *platea* (or stage), as well as this "narrow street," are pronounced too restricted almost to step out upon, and possessing hardly any elegance of decoration. Now such a criticism is somewhat inconsistent with a full set of scenery possessing no less than *five* pairs of wings—and those diagonal ones. Subsequently more direct objection is raised, and the removal of certain objects and walls called for with the erection of others, of new posts and a more spacious roof. And the plea follows for more magnificence, though how to be achieved the speaker disdains to state, contenting himself to persuade the hearers of its necessity. Now all this scarcely seems likely to have been said about a reasonably full setting for which a plan had been made that Christmas in the office of Sir Christopher Wren. On the other hand it is quite possible that the plan was a project made in response to an evident need for improvement, but which was abandoned at the prospect of moving the show to another building altogether.

The following year contains no reference to a new theatre and it does certainly seem that the plan was never executed, or at most never succeeded. In 1724 a hint for a new theatre is pressed again. In 1726 the dilapidated state of the old granary is still being proclaimed, and in 1728 a new scene was shown depicting the yet-unfinished new Dormitory, then growing from Wren's designs, to which the plays were soon to move. All this makes it seem at least possible that the one link in our chain of evidence which lacks a reference to houses in the staging of the Westminster Play may be a projected innovation that was never carried out.

However that may be, in the new Dormitory the plays settled down, and though we hear no more for the moment of the side "houses" we now glean information of another part of the set; we learn that here a new back scene appeared.

The belief is that around 1700 a representation of Covent Garden had been in use. The new scene, possibly a street in Westminster, replaced it at the change over and lasted till 1757. In the following year, "Athenian" Stuart designed the first "classic" back scene. This,

in 1809 was replaced by a copy; then in 1858 a view of Athens was designed by Prof. Cockerell and executed by the famous scenic artist, Frederick Fenton of Sadler's Wells. (This remarkable relic of mid-19th century scene painting still exists, and a picture of its first appearance on the stage was printed in *The Illustrated London News* in 1858, see Fig. 5).

But our concern is chiefly with what flanked these cloths. Was anything in the nature of the old houses still in use? We turn to the earliest picture we have of a Westminster play, a water-colour drawing by Sargent, now hanging in the "School," which shows a performance of the *Eunuchus* in 1839. And here, behind a heavy, painted-drapery proscenium frame, we see at last the objects of our study. (Fig. 4). Between the looped-up drapery of the frontispiece and the scene itself, there appear on either side distinct houses with front doors and balconied windows above them. Moreover, in a crude cut in *The Illustrated London News* of 1848, this same scene appears again, but now with figures appearing at either window. The windows, then, were practicable.

There is yet a third picture of this scene; one reproduced in an article by John R. Wade in *The Arena* for June, 1912. It is there entitled "The *Adelphi* as acted in 1842, from an engraving by G. Sargent." This engraving I have been unable to find. The same article also contains a reproduction of the painting above-mentioned, but ascribes it (surely erroneously?) to 1858, in which year we know the Cockerell set was in use.

The important point, however, is that in all these pictures the "houses" of the Westminster Play are in indisputable evidence, though they flank a backcloth which varies. Did these houses persist from those of 1569? Or was there a break in their use during those years for which we have no evidence? In any case, the main implication that an old tradition was resumed—if in fact it had been dropped—is highly credible—for no houses belong to the normal conventions of scenery in the early 19th century.

We follow the progress now into the great year of the introduction of Cockerell's famous Athenian backcloth. But though it might be supposed that here at least was an occasion to break with tradition and adopt the naturalistic wings of the time, we find instead that the clearest examples of all appear of indisputable houses.

Of this complete setting many reproductions remain, from the above-mentioned newspaper engraving of its first appearance (Fig. 5) to *The Times* photographs of 1930. And the actual pieces of scenery themselves exist, survivors of the war-gutted Dormitory, see Fig. 6.

The point has come now to assess their significance as historic relics. Let us first remember that the bulk of Westminster performances are,

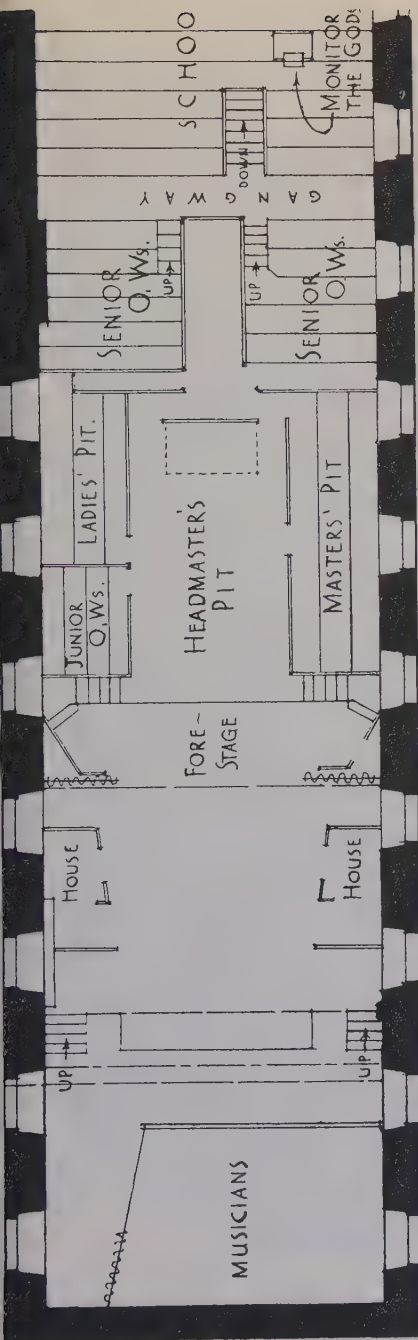
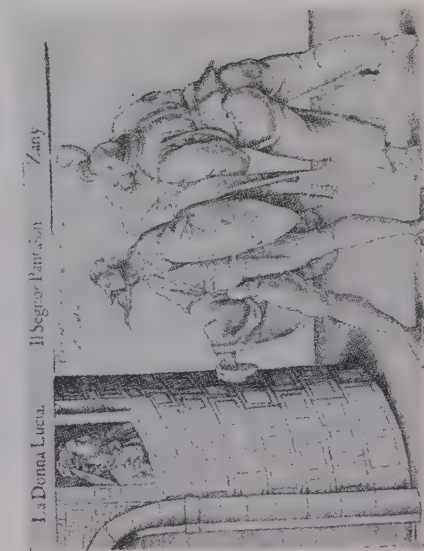


FIG. 1. PLAN OF ST. PETER'S DORMITORY, ARRANGED FOR THE WESTMINSTER PLAY.

By kind permission of Mr. Hope Bagenal.



La Donna Lucia. Il Segretario. Zany.



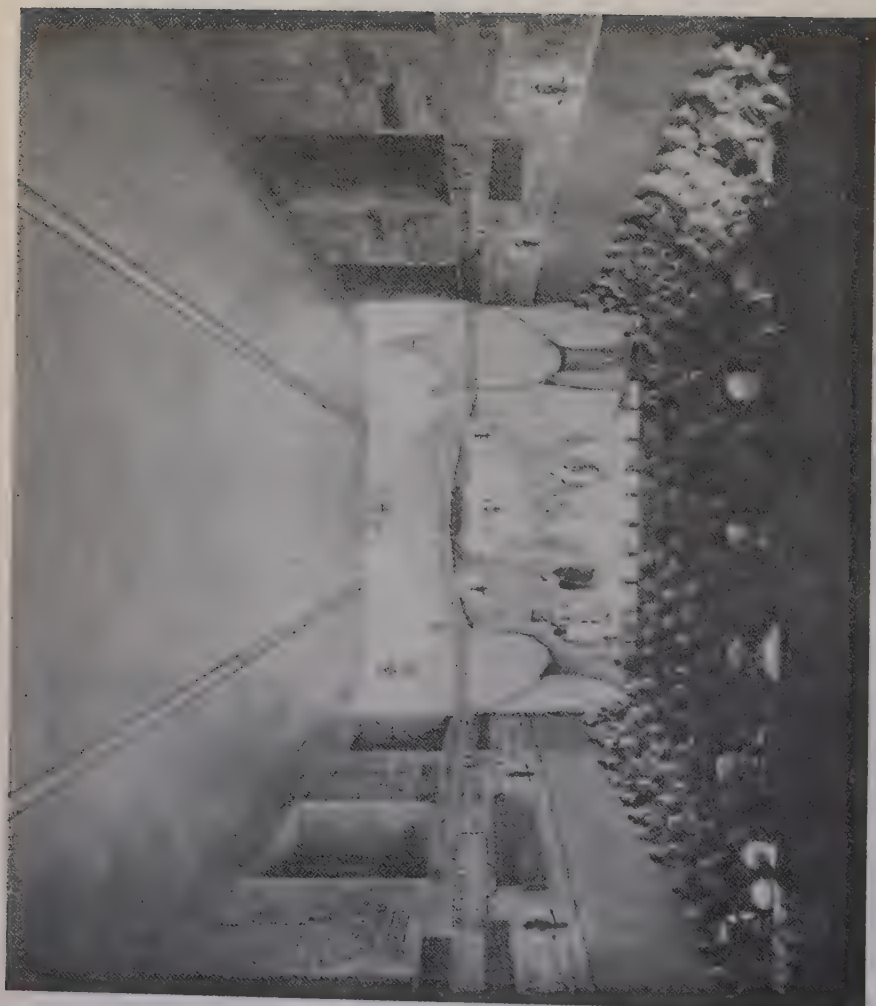


FIG. 4. FROM A PAINTING IN ST. PETER'S COLLEGE, WESTMINSTER, DATED 1839.



FIG. 5. THE FIRST APPEARANCE OF COCKERELL'S NEW SCENE; DETAIL FROM A PICTURE IN *The Illustrated London News*, XMAS, 1858.



FIG. 6. STAGE SIDE, AND DIAGONAL CORNER VIEW OF THE EXISTING "HOUSE" AT WESTMINSTER.

*By kind permission.*

*Photo by Common Ground.*

and have been, of plays by Terence or Plautus. Let us further remember that these poets were the staple fare of one line at least of mediaeval dramatic presentation, and indeed may be said to form the sources upon which the first native comedy written in England was based—that “Mr. S.” and Nicholas Udall (himself Head Master in 1555-6), for instance, owed their dramatic form in no small degree to these Roman comedies, especially in regard to the idea of setting the scenes outside the assembled houses of the characters.

Bearing, then, in mind the great influence of Terence and Plautus upon the early English stage, and remarking that the same writers dominated the Westminster tradition, let us turn to enquire just what is known of play-setting in regard to these particular poets.

And here we are especially fortunate. The vogue for their plays led to many editions of their work. Most of these editions were illustrated, and many with illustrations that clearly possess some relation to the appearance of certain styles at least of presenting Terence and Plautus.

From these many illustrations we may select two as typical and especially informative. The first might be any one of the very many which show a “compartment” setting—where little curtained alcoves, surmounted with the name of the characters, appear side by side in a variety of formations. Such pictures are so commonly reproduced that no repetition is needed here; typical examples are found in the Trechsel edition of Terence in 1493. These show the mediaeval mansion style of “simultaneous setting” in simplified form; somewhat conventionalised and with the houses not built apart, but the principle is identical. This is the beginning of the story.

Now let us turn to the Venice edition of Plautus in 1518, see Fig. 3. Here a remarkable change seems to have taken place. The illustration looks, at first sight, like a picture from another world, and modern scenery seems almost within sight. But one feature of Fig. 3 should be especially noticed: at the side of the stage is as perfect a “howse” as could be imagined. It is an angled flat of the “Serlian” type in two parts set at right angles, it possesses a door on the stage face, and above is a practicable window. The identity of principle between it and the surviving Westminster house could not be more pronounced.

Somewhat later than the above is the group of examples from the *recueil* Fossard, but in fact this exhibits an identical principle and furthermore it extends a very pointed hint about the nature of the Westminster “towres” of 1565, as we noted above, see Fig. 2.

In review, then, it is to be stated that the custom of setting with houses arose normally, and indeed inevitably, with the development of the presentation of classic-type plays. Such houses were used at Westminster in the 16th century for Roman plays. Such houses exist in the

persistence of that tradition of Roman plays at Westminster to-day. It is, therefore suggested (and the suggestion is supported by the traditional lay-out of auditorium pointed out at the beginning of this article) that the surviving houses at Westminster are direct descendants of 16th or even 15th century originals and are in fact remarkable relics of a system tracing directly back to one of the scenic systems of the Middle Ages.

A final point remains to be made. It concerns the fate of those early houses in all the rest of developing English theatre outside the narrow confines of Westminster. What became of them in the rough and practical world of the public stage, always subject to changing fashion?

Let us first recall their essential significance in the embryonic English drama of the 1550s. Without them this drama could scarcely have been effectively performed. But the drama developed soon after this period and burgeoned into the richness of the Elizabethan age. Yet we find that, in the Elizabethan public playhouse, two of the few stage features that are indisputable are the entrance doors and the windows above them, forming part of a "house" or a pair of houses. Directly upon this period followed the wedding of masque scenery with certain public-theatre conventions and the establishment of the first playhouses of the Restoration. Davenant's Second Part of *The Siege of Rhodes* (written for the public playhouse) differed essentially from the First Part (written for a private stage of masque tradition) in that it contained allusion to entrance *at doors*—even in open-air scenes. These doors are the survivals of the Elizabethan house doors, but now removed to the sides of the proscenium, and we see the same thing in full being in the entrance doors (and windows) of Wren's design attributed to Drury Lane. The Restoration proscenium side in fact represented a pair of houses (or two opposite rows of houses), and in this representation they profoundly influenced contemporary play construction. Thence their history to the familiar Georgian proscenium door is clear.

What was perhaps not so clear until the study evoked by Mr. Hope Bagenal's plan is that the houses at Westminster are elder children of the same parent from which our supremely national Proscenium Door is derived. That is to say of the late mediaeval "towre," which Dr. W. J. Lawrence had already reason to suppose fitted into the ancestry of the proscenium frame.

It is suggested, therefore, that the pieces at Westminster contain the germ of the whole history of English side scenery from the mediaeval mansion to the present day, and the germ also from which sprang the strange manifestation of our national proscenium arch which, in its form with doors and windows, is already dead, and which, in its form of "picture frame" so familiar to us, is gravely threatened and to-day promising another development or a reversion to an earlier state. R.S.

## REGISTER OF WORK IN PROGRESS—2

BY G. W. NASH.

## DRAMATISTS AND MEN OF LETTERS

(excluding Shakespeare).

- ASHLEY, ROBERT. The plays of Wilkie Collins. Completed.
- BEARD, H. R. Sheridan's work as a dramatist and theatre manager.
- BENTLEY, G. E. The Jacobean and Caroline Stage. Vol. 3, Plays and Playwrights.
- BROWN, ED. A thesis on O'Neill.
- CUNNINGHAM, J. E. The Birmingham Theatre Royal (1774-). M.
- DODDS, M. HOPE. The elucidation of the manuscript plays of William Percy, who wrote five plays between 1601 and 1603 and one in 1632. These plays throw light on the theatrical performances of the period in private houses by the boys' companies.
- EMERY, J. P. Editing of plays by the English dramatist Arthur Murphy (1727-1805).
- FRENZ, HORST. Eugene O'Neill, world dramatist.
- GREENE, G. The stock companies of the provincial theatres royal during the 18th century.
- Robert Hitchcock and the Irish Stage.
- JUERGENS, R. O. Noel Coward. M.
- LEFEVRE, J. E. William Havard, author, actor, and citizen. M.
- MACKENZIE, ALINE. "Next to Shakespeare: Otway's *Venice Preserv'd* and *The Orphan*, their history on London stage, 1680-1933."
- *Venice Preserv'd*. A paper to show that the Nicky Nacky scenes are later additions to the main plot and that the play reflects two distinct climates of political opinion.
- MACLEAN, CATHERINE MACDONALD. "Born under Saturn"—a biography of William Hazlitt. D.Litt.
- ODELL, W. H. The Sussex Theatres.
- Revision of Peter Davey's work on the Southern Counties theatres, from Essex to Cornwall.
- PRICE, CECIL. The life and letters of the Rev. Evan Lloyd (1734-1776), a friend of David Garrick.
- ROWELL, GEORGE. The Victorian problem play, and particularly plays of writers such as Albery, Grundy, Henry Arthur Jones and Pinero.
- SAVAGE, J. E. *Cupid's Revenge* and *Philaster*.
- SCHOCHAUER, ERNST. An edition of Chettle's *Hoffman or Revenge for a Father*.
- SCHOECK, R. J. John Heywood and the law.
- SENESEU, FRANCES. An edition of Shirley's *Bird in a Cage*.
- SHUTTLEWORTH, BERTRAM. Rd. Brinsley Sheridan, bibliography.
- STURMAN, BERTA. *A Looking Glass for London and England*, with consideration of extant Jacobean prompt copies.
- UNDERWOOD, DALE. Sir George Etherege—a new biography, containing unpublished material at Harvard.
- LENNEP, W. VAN "John Adams to a young playwright," an interesting letter at Harvard written by Adams to Samuel Judah. Published in *Harvard Library Bulletin*.
- Thomas Killigrew Prepares his Plays for Production.
- VINCENTIA, M. The function of Wagner's theory of the union of the arts in the dramaturgy of Eugene O'Neill.

WENNER, EVELYN W. *George Stevens: Life, letters, and Critical Opinions.* Ph.D.

WILLIAMS, ELIZABETH. *Sir Henry Taylor.*

WILLIAMS, GEORGE B. *Stage History of Sheridan's Minor Plays.* M.

### FILM.

VARDAC, NICHOLAS. *From Stage to Screen*, a study of the influence of the stage upon films.

### GENERAL AND HISTORY.

AVERY, EMMETT L., and SCOUTEN, A. H. *A Calendar of London theatrical performances in the 18th century.*

BAKER, ORVILLE. *The English theatre since 1860.* Completed.

BARTLEY, J. O. *The Stage Irish, Welsh and Scots, 1581-1800.*

BEARD, H. R. *Collection of prints, playbills, etc., 1700-1850, with emphasis on opera.*

BENTLEY, G. E. *The Jacobean and Caroline stage, volume 4, theatres and theatre conditions.*

BOWERS, FREDSON T. *Bibliography of English drama, 1640-1700.*

CAMPBELL, ANDREW. *A hundred years of the theatre, 1851-1951.*

— *A study of the state of the theatre in the middle of the 19th century.*

FLETCHER, I. KYRLE. *The literature of splendid occasions in English history; an essay and bibliographical check list.*

GORDON, D. G. *Studies of the English Court Masque.*

GREENBERG, BERNARD. *Dramatic Afterpieces, 1740-1750.* M.

MANDER, RAYMOND, and MITCHENSON, JOE. *Collection of books, programmes, prints, photographs, china, etc., covering all branches of the theatre.*

NORTHEND, MARJORIE. *The development of the social drama in England and the "dramatic renaissance" of the 1890's.*

STONE, WINCHESTER G. (Jr.) and LENNEP, W. VAN. *A day by day account of the London Stage from 1660-1740 and from 1740-1800.*

TROUBRIDGE, SIR ST. VINCENT. *Identification of hitherto "unknown" 19th century plays with additional notes on production details, composers of music, etc.*

LENNEP, W. VAN. *A commonwealth puppet playbill at Harvard, datable about 1655, The Earliest English Playbill.* Published in *Harvard Library Bulletin.*

WEIN, R. *The influence of the Irish Theatre on the American.*

WELLS, H. W. *Collection of American theatre posters, prints and programmes.*

### JUVENILE DRAMA AND PUPPETRY.

REID, D. SEATON. *Juvenile Drama, another study of the publications of William West and his followers. The connection between the legitimate stage and juvenile drama.*

SPEAIGHT, GEORGE. *The history of puppets in Great Britain and the development of the Punch and Judy Show.*

— *The history of the Juvenile Drama in Great Britain, and the development of the Toy Theatre throughout the world.*

WELLS, H. W. *A collection of puppets, the majority from the Far East.*

(to be continued).

## BOOK REVIEW

CECIL PRICE. *The English Theatre in Wales in the Eighteenth and Early Nineteenth Centuries*. Cardiff: University of Wales Press. 10s. 6d.

THE *English Theatre in Wales* makes easily accessible much information of value to all readers—specialist or not—who are interested in the theatrical history of the 18th and early 19th centuries. Mr. Price's account of the opposition and support received by the actors, and of their methods of evading restrictions imposed by the Licensing Act of 1737, affords a picture of Wales during this period, in which the truth is emphasised—too often elsewhere neglected—that the historian of the drama is most successful when he relates that art to the society in which it existed. Mr. Price treats not only such personalities as Masterman, Cherry, M'Cready and Wynn of Wynnstay, but includes the activities of the poorest troops of "banditti." South Wales, the Border, West and North Wales are all covered by this account of the relationship between the theatre and the fluctuating fortunes of the attempts to provide in Wales attractions for the leisured classes. The arrangement of the book, however, is not entirely happy; a subject of this sort can be treated in two ways; it can either be compiled as a work of reference after the model of Sir E. K. Chambers and Mr. Bentley; or the material can be synthesised in a narrative, tracing the fortunes of the theatre together with an account of underlying causes for development and decline. Mr. Price has not embraced either plan wholeheartedly; and it is perhaps as a result that some important issues are not adequately handled. No clear distinction is made between the different kinds of players from the outset; we are not told how far the conditions pictured are peculiar to Wales; and despite mention of performances in Cardiff in 1617, the opportunity is neglected of establishing a clear parallel between the difficulties of the Elizabethan companies and those encountered by the players of the later age. Reference is made to the new attitude towards actors as professional men, but no explanation is given of the low esteem in which they were long held even by theatre-goers. In England, the prejudice was partly religious, dating from the middle ages, and partly descended from the contempt of the nobleman like Sidney for those who lived by the exploitation of courtly accomplishments. How far do these reasons apply to Wales? Mr. Price's method does not allow him to dispose of such problems fully. Nevertheless, this is an admirable assembling of information on the life and theatre of the period treated. The Appendices show the scholarly concern for facts which characterises the whole work. All who follow in this field must be indebted to Mr. Price: let us hope he will give us the full-scale history which he has obviously made possible.

BERTRAM JOSEPH.

## EARLY XIXth CENTURY PLAYS—3

BY ALLAN WADE AND ST. VINCENT TROUBRIDGE.

I. PLAYS NOT IN NICOLL (*cont.*).

HAMERTON, W.

*St. Arabin.* Dublin. 5/1826. (T.O.).

HOLLINGSWORTH, MR.

*The Exiles of France; or, The Old Hulk.* Queens. 3/1840. (T.O.).

HOW.

*Louise; or, The White Scarf.* Vic. 1838. (from the French). (A. by D.).

HULLIN, MONS.

Bal. *La Fête du Village.* D.L. 19/6/1820. (Bill in G.C. Coll.).

JAMES, G. P. R.

Play. *Blanche of Navarre.* Longmans, 1839. (S. M. Ellis, *The Solitary Horseman*, 1927).*Camaraizaman, a Fairy Drama.* Ollier, 1849. (Ellis).

JOHNSTONE, J. B.

P. *Aesop's Fables; or, Harlequin the Wolf and the Lamb.* Brighton. 26/12/1849. (Brighton).

JOUBERT, MONS.

Bal. *The Millers.* D.L. 18/6/1802.

(N. has a Bal. of this name S.W., 1/5/1802 in Unknown Authors).

KENNEY, JAMES.

*Like Father, Like Son.* E.O.H. 8/1840. (*Era*, 16/8/1840).

KERR, MR. (? JOHN).

*The Monster and the Magician.* W.L. 9/10/1826. (Bill, B.M.).

LANCASTER, EDWARD RICHARDSON.

(Appears to be the same as N.'s LANCASTER, CHARLES SEARS, *The Devil's Daughters* being variously attributed to both. He is mentioned twenty times in *Oxberry's Budget* as Edward Richardson, which is likely to be correct as Oxberry and Lancaster were brothers-in-law).*Ruth.* a 1844. (Oxberry, i).

(N. has a play of this name in Unknown Authors, D.L. 1840, and one by J. T. HAINES, Vic. 1843).

*Warwick, the Kingmaker.* a 1844. (Oxberry, i, No. 4).

LEE, NELSON.

*The Clock House; or, The Murder at the Mansion.* Vic. 19/2/1840. (T.O.).P. *Dame Trot and her Cat; or, Harlequin and the House that Jack Built.* Brighton. 26/12/1842. (Brighton).P. *Harlequin and Johnny Gilpin's Ride; or, The Black Witch of Edmonton.* R.A. 12/1844. (*Stage*, i, 85).P. *Harlequin and the One-Eyed Blacksmith.* C.L. 26/12/1841. (Williams, 53).P. *Harlequin Georgy Porgy; or, Auntie Paunty's Visits.* Queens. 12/1840. (T.O.).P. *Harlequin Riddle me Ree.* Olym. 1841. (T.O.).P. *Jacky Jingle; or, Harlequin and the Magic Horseshoe.* Queens. 12/1841. (T.O.).D. *Jerry Abershaw.* R.P. 7/1844. (Oxberry, iii, 21).

- F. *Nicholas Dunks*; or, *Fried Mackerel for Supper*. R.P. 10/1843. (Oxberry, ii, 126).  
*Robinson Crusoe*. Vic. 1836-37. (F.L.).
- LEWIS, M. G.  
*The Venetian Outlaw*. Vic. 12/1839. (T.O.). (= *Rugantino*, 1805).
- MACARTHY, MR.  
*The Irish Absentee*. Vic. 5/11/1836. (T.O.).
- MACFARREN, G.  
*Cupid's Frolics*. Queens. 8/10/1831. (T.O.).
- MALE, GEORGE.  
 Spec. *The Blood-Red Knight*. R.C. 1810. (Decastro, 101).
- MARTIN, THEODORE.  
*King Rene's Daughter*. Trans. from Henrik Hertz. Strand. 11/12/1849  
 (Bill, B.M. Translator's name mentioned, 4/7/1850).  
 (N. lists this under author GAULTIER, B.; Sir Theodore Martin was part author of the *Bon Gaultier Ballads* it is true, but a more precise identification seems desirable).
- MATURIN, CHARLES ROBERT.  
*The Renegade*. Edinburgh. 31/10/1831. (J. C. Dibdin, *Annals of the Edinburgh Stage*, 352, 1888).
- MILDENHALL, T.  
*The Battle of Bovines*. Queens. early 1840. (T.O.).  
*Blueskin*. Queens. 1846. (T.T.).  
*The Demon Arab*; or, *The Fairies of the Silver Mines*. Queens. 20/4/1840. (T.O.).  
*Dirty Dick*. Queens. 3/1842. (T.O.).  
*Old Booty*; or, *The Phantom of the Volcano*. Queens. 1/2/1841. (T.O.).  
*The Witch of the White Hoods*; or, *The Daughter of Ghent*. Queens. 3/1840. (T.O.).
- MILNER, H. M.  
*The Jew*. Cob. 1/9/1823. (T.O.).
- Spec. *The Rifle-Shot*; or, *The Michigan Chief*. Strand. 19/1/1834. (Bill, B.M.)  
*Tippoo Sahib*; or, *The Storming of Seringapatam*. Cob. 1/1823. (T.O.).  
 (N. ascribes this to J. H. Amhurst. Milner seems to have been writing for the Coburg at this time, Amhurst for R.A.).
- MITCHELL, W. A.  
 Int. No. 16. Newcastle, 28/4/1828. (Bill in St. V. T. Coll.).
- MONCRIEFF, W. T.  
*The Devil's in the Room*. Vic. 16/3/1840. (T.O.).  
*Love and Laugh*; or, *The M.P.* Strand. 12/9/1842. (Bill, B.M.).  
*The Queen of a Day*. (after Scribe). Vic. 11/5/1840. (T.O.).  
*The Tribute of a Hundred Virgins*. (A Translation). Vic. 11/5/1840. (T.O.).  
*The World as it Runs*; or, *Fancy's Freaks*. (Chiefly written by W.T.M.). Strand. 28/3/1832. (Bill, Enthoven Coll.).
- MONTIGNANI, MONS. F. A.  
 Bal. *The Village Doctor*. Lyc. 23/4/1810. (Bill, G.C. Coll.).
- MOREAU.  
 Bal. *The Carpenter*. Lyc. 3/8/1813. (Winston. MS.).

MORETON, LEE.

M.D. *Judith*; or, *The Maid of Geneva*. Adel. 2/1844. (Oxberry, ii, 266).

MOULD, J. WRAY.

O. *The Marriage of Figaro*. D.L. 11/2/1848. Translation by J. W. M. Music by Mozart. (Bill, G.C. Coll.).

MOULTRIE, REV.

*False and True*; or, *The Irishman in Italy*. Strand. 21/9/1840. (Bill, B.M.).

(N. quotes Clarence, *Stage Cyclopaedia* for a play with these titles reversed, as by MOULTER, and says it cannot be traced. Oxberry's *Weekly Budget* for March 27th, 1843—wrongly printed 1842—prints a play *Born to Good Luck, or the Irishman's Fortune*, Founded on *False and True* by the late Tyrone Power. A Romantic Melodrama. In 2 acts. See also Dicks, 784. *False and True* by Moultrie appears to have been played at H2. 11/8/1798.

NORTON, HON. MRS.

*The Gypsy Father*. C.G. 31/5/1831. (T.O.).

? OBALDISTONE.

*The Broken Promise*. Vic. 4/1842. (*Th. Journal*).

OXBERRY, W. H.

*The Burgomaster and the Two Monkeys*. a 1844. (Oxberry, ii, 106).

(But *The Mayor and the Monkey*, Adel. 1838 is by Stirling Coyne).

*The Hackles of Hackle Hall*. Fitz. 9/6/1834. (F.L.).

*The Ourang Outang and his Double*. Clarence. 9/12/1833. (Bill, B.M.).

*The Pacha's Pets*. Strand. 13/12/1847. (Bill, B.M.).

(The *Theatrical Times* of Feb. 2, 1847, gives a list of 20 plays by Oxberry which includes the two last mentioned above as well as the following titles which we do not find attributed to Oxberry by N.).

*The Three Clerks*.

*The Truand* (sic) *Chief*.

*Catarina Comaro*.

Bsq. *Grizelle*.

*The Idiot of Heidelberg*.

*Linda of Chamouni*.

Bsq. *Alonzo the Brave and the Fair Imogene*.

(But N. ascribes *The Truant Chief* and *The Pacha's Pets* to John Oxenford).

OXENFORD, JOHN.

*The Tragedy Queen*. Lyc. 10/1846 or 11/1847. (Williams, 167).

PARDOE, MISS.

*The Breach of Promise of Marriage*. Adel. 21/2/1842. (T.O.).

PARRY, JOHN.

*The Smuggler's Gibbet*. Vic. 9/1838. (A. by D.).

PARRY, T.

*Omens and Odd Coincidences*. H2. 3/6/1848. (T.T.).

PEAKE, R. B.

F. ? *Free and Easy*. E.O.H. circa 1829. (T.O.).

*The Smuggler Count*. S.W. 10/1833. (F.L. 172).

*What shall I do next?* Olym. 1840. (T.O.).

PHILLIPS, ? FREDERICK LAURENCE.

C. *First Love*; or, *Uncle's Letter*. Brighton. 16/1/1839. (Brighton). (Written in collaboration with Wigan).

PITT, GEORGE DIBDIN.

*The Fool of Finsbury*; or, *The Beggar of Crosby Hall*. C.L. 3/1842.  
("By Dibdin Pitt, who recently proclaimed himself the author of 600 dramatic pieces."—*Theatrical Journal*, 19/3/1842).

D. *James Lawson*; or, *The Horse Poisoner*. Garrick. 27/9/1841.  
(Lyre, i, 95).

*The Leper of Leadenhall*. C.L. 1838. (A. by D.).

*The Life of a Soldier*. Brit. 10/1848. (T.T.).

*Lucy Lisle*. C.L. 13/9/1841. (Lyre, 78).

D. *The Phantom Ship*. (Continuation of *The Flying Dutchman*).  
Queens. 1/7/1839. (T.O.).

*The Wizard Schooner*; or, *The Twin Tars*. Queens. 9/3/1843.  
(T.O.).

PLANCHÉ, J. R.

*Comus*. (Adaptation). C.G. 2/3/1842. (T.O.).

P. *Little Red Riding Hood*; or, *The Fairy of the Silver Lake*. Clarence.  
26/12/1832. Announced as by Planché on bill of Dec. 17th.  
(Bills, B.M.).

? *Love and Reason*. C.G. 22/5/1827. (T.O.).

PLUNKETT, ARTHUR HUME.

T.D. *Beatrice of Ferrara*, a Tragic Drama based on *One in a Thousand*  
by G. P. R. James (1835) was published in 1837. (Ellis).

(to be continued).

## QUERIES

DICKENS REFERENCE. Information required about a play *Mary Bax*, or *The Murder on the Sand Hills*, mentioned by Charles Dickens in "Out of Town" (*Household Words*, Sept. 29th, 1855, now in *Reprinted Pieces*).  
LESLIE C. STAPLES.

WORTHING PLAYBILLS. Any reader having playbills of the Worthing Theatre is invited to communicate the dates for possible inclusion in a new volume on the theatre to Mrs. Odell, Southlands, Hailsham Road, West Worthing, Sussex.

MARCELLUS LAROON. Information required on this painter (1679-1772) who sang at D.L. from 1698-1700 and painted scenes, also of any of his paintings especially a portrait of Owen McSwiney. Also of portrait of John Bancroft, dramatist and surgeon, by the elder Marcellus Laroon or Lauron.  
ROBERT RAINES.

BENJAMIN LUMLEY. Information required as to the whereabouts of the literary papers left by Benjamin Lumley (1812-1875), former Director of H.M. Theatre and author of *Reminiscences of the Opera*, 1864.  
F. H. EISNER.

THEATRE ROYAL, BATH. How much of John Palmer's playhouse in Orchard Street (built 1750) still stands to-day? What data is available as to its building and subsequent alterations?  
GERALD MORICE.

**THEATRE BANDS.** When did theatre orchestras cease to be called bands?  
GERALD MORICE.

**THE PANDORA THEATRE.** Where and what was the Pandora Theatre, Leicester Square? Programme of *The Yellow Dwarf* at H.M. Theatre, Haymarket, Dec. 30th quotes "pending the completion of the Pandora Theatre." No year given.  
GERALD MORICE.

**A RESTORATION COMPANY.** Information required on the first Newmarket company advertised in *The Loyal Protestant and True Domestick Intelligence* of Aug. 29th, 1682, as giving "an Incomparable Entertainment call'd, *The Irish Evidence; The Humours of Tieg;* or, *The Mercenary Whore;* with a Variety of Dances at Mrs. Saffry's, a Dutch woman's booth, over against the Greyhound Inne in West Smithfield."  
CECIL PRICE.

**MISS LOUISE ELIZABETH CROUCH,** born Caroline Place, East Stonehouse, Co. Devon, Feb. 23rd, 1841. Sang at the Canterbury in the 1860's, sometimes with Mrs. Anderson. Mentioned by Charles Morton and Emily Soldene, confused with her elder sister "Cora Pearl." What is known of her history after the '60's?  
WILFRED H. HOLDEN.

## ANSWER AND A NOTE

**OLD MANCHESTER.** While working on the playscripts at the Lord Chamberlain's Office I found the typescript of this play, the Licence Number being 248 for 1904. Full title, *Old Manchester, or When James was King*—alternative titles *In Bygone Days, Those Earlier Times*. A Romantic Melodrama in Three Acts, by William Wade. Date of licensing June 6th, 1904.  
GEORGE ROWELL.

**ACTING TRADITION.** Mrs. Jameson in her *Characteristics of Women*—a passage made familiar through inclusion in the Furness *Variorum Shakespeare*—asserts that Mrs. Siddons "adopted successively three different intonations" in speaking the words "We fail" in *Macbeth*: first, one of "contemptuous interrogation"; later, one of "indignant astonishment," and emphasizing "we"; finally a "low, resolute tone" of simple acceptance. It is this last fatalistic reading alone which is commonly mentioned by earlier writers; and if the actress did experiment thus, it seems strange that the fact passed unnoticed when, for instance, her fatalistic intonation was challenged and defended through several numbers of *The Monthly Mirror*, in 1808 (N.S. iv, 189, 302; v, 42, 293). Boaden, too, would have been sure to talk garrulously about the different readings?  
ARTHUR COLBY SPRAGUE.

[The Editors have given up their editorial page in order to be able to include an independent account of the Theatre Exhibition in Birmingham.]

## THE BRITISH THEATRE EXHIBITION, BIRMINGHAM

THE British Theatre Exhibition and the related Exhibition of Painters and the Theatre organised at Birmingham by the *Birmingham Post* and Sir Barry Jackson, presented to students of theatre history a wide variety of exhibits, which both showed the results of research and offered suggestions for further investigation. There is space here to mention only the most important, such as those selected from the Enthoven, Southern, and Mander and Mitchenson collections, the Birmingham Public Library, Covent Garden Theatre and the original paintings shown at the City Art Gallery.

Without the Enthoven Collection the historical section would hardly have been possible, and when these prints were combined with the exhibits of Mr. C. W. Hodges, the history of British Drama could be traced from its beginnings in the Church to the present day. At this Exhibition, it is possible to see the intensive way in which the history of performances in London theatres is recorded in the Enthoven Collection.

The exhibits from the Southern Collection depicting Theatre Architecture and Machinery were of great interest, especially three fine models, one reconstructing an English country theatre in the late 18th century—that at Richmond, Yorks. (1788), the second reconstructing the machinery used in a late Georgian theatre, showing particularly the working of a pair of grooves, and the third of a Corner Trap, with a figure representing Grimaldi. The conjectural reconstruction of the Globe Theatre by Mr. Hodges should be mentioned as a further step in the important work of making known the theories of Prof. G. R. Kernodle. It is to be regretted that the essential relation between the Elizabethan stage and its auditorium was not displayed in the theatre made for the performance of plays in conjunction with the Exhibition.

The Exhibition of Theatrical Figures in Pottery and Porcelain shown by Messrs. Mander and Mitchenson, until now one of the unexplored avenues of stage history, was charming both in its idea and presentation. The figures were identified by comparison with contemporary illustrations.

The stand of the Birmingham Public Library displayed some of the treasures of this great collection, which was described in the last issue of *Theatre Notebook*, while the one arranged by Covent Garden Theatre demonstrated the value of historical material in illustrating the tradition of an ancient playhouse. The display of paintings at the Art Gallery was perhaps the most attractive part of the whole exhibition. It was especially strong in easel portraits, but its poverty in original scene designs of the past, other than those of Inigo Jones, reveals the loss to our theatrical archives caused by the infrequent preservation of the work of Thornhill, De Loutherbourg and other masters of scenic art. C.K.F.

## THE SOCIETY FOR THEATRE RESEARCH—BULLETIN No. 4.

*Members receive Theatre Notebook and an annual publication. Meetings are held during the winter months to which members may bring a guest. Corporate bodies and local groups may join with certain privileges. Annual subscription: two guineas, which should be sent to the Hon. Treasurer, H. M. Cotterill, 24, Floral Street, W.C.2.*

THE last meeting of the Society's programme was held in March, and we were honoured with the presence of Professor Edward Dent, who spoke on the Staging of English Opera. The annual general meeting was held in the following month, at which the first annual report was submitted; this will be circulated to members. The chairman referred to the important work which the Society wishes to undertake, and to the useful beginning that has been made, but pointed out that the Society is entirely dependent for funds upon its 182 members, and only with a much greater measure of support from the public can the Society develop the many interesting suggestions that have been under consideration.

The lecture programme for 1949-50 is now being planned, and will be circulated to members; lectures arranged are Walter Hodges on A Theory for the Reconstruction of Elizabethan Playhouses, C. W. Beaumont on Writing on Ballet, J. Isaacs on An Historical Dictionary of Theatrical Terms, and George Devine on Lighting and Dramatic Expression.

The committee wishes to express its gratitude to the many members who have offered their time and services in support of its work, and in particular to Mr. George Devine and Miss Kathleen Barker for duplicating documents, to Mrs. Perreur-Lloyd for keeping the press book, to Mrs. Loewenberg for help with sending out notices, to Miss A. Kahn for help with translations, to Mrs. Munday of the Wisbech Society for hospitality, to the Harrogate Public Library for a grant covering the cost of the exhibition arranged by the Society at the British Drama League's Festival there, to Mr. Richard Leacroft for organising an exhibition in Leicester, and to Dr. Hodge, Director of the Leicester Museum and Art Gallery, for permitting it to be held there.

Mr. Leacroft has sent us details of an experiment at the Leicester School of Architecture. First year students were encouraged to search their town records for information about local theatres. A summary of the results with the names of the students responsible is given below.

BUNGAY by Mr. G. Hewett. Theatre opened June 25, 1773, in Castle Yard. New Theatre, Broad Street, opened February 28, 1828; closed within twenty years and converted to the Corn Exchange which closed at end of the 19th century; a cinema until about 1937; at present Bungay Laundry. (Kelly's *Directory*, 1858). Both buildings were photographed by Mr. Hewett.

**NORTH WALSHAM** by Mr. N. D. Cameron. Theatre rebuilt 1827 at cost of £2,000; converted into National School 1846 and Church Rooms 1876. Print of George T. Plumbly's sketch of the interior of the theatre in John Dixon's *Coronation Souvenir of Celebrations at North Walsham*, 1911. Mr. Cameron has carried out a preliminary survey of the building.

**NORTHAMPTON** by Mr. K. E. Hammond. (1) Riding-house, St. Giles Street visited in June 1742 for six weeks by Jones's company from the theatres in London. Certain gallery seats fell in November 1756. Messrs. Durravan's company played in 1762 when boxes, pit and gallery were 3/-, 2/-, 1/-. Kemble fitted up this theatre "at very great Expense" and opened on August 10, 1768, playing Mondays, Wednesdays and Fridays. Messrs. Durravan returned in 1771. (*Northampton Mercury*). (2) Theatre, Church Lane, Sheep Street, 1787. Contained boxes, pit and gallery. (*Northampton Herald*, March 14, 1896). (3) New theatre built by Tontine, sixty shares of £25 each. Opened May, 1806, with address by Robertson. After eighteen months theatre altered and re-decorated by Mudie, proprietor of Windsor Theatre. Roof and gallery raised. 1815: "Fires are constantly kept in the pit Passage, which completely air the Boxes all round and render them warm and comfortable." April 1818 reported in "very dismantled state"; rendered clean and more convenient, improved and embellished. Used within living memory for variety and pantomime. Demolished 1923 when stage and old drop still existed, latter in good preservation. Described by John Cole as containing two tiers of boxes, pit, gallery: "The colour of the boxes is green relieved with fancied embellishments in white, designed by Mr. Merrick (and assistants)" from Drury Lane. Ms. Register of Plays performed 1806-1812 with remarks upon performances and account of building of theatre made by Cole but not traced. Correspondent of *Daily Echo*, May 5, 1923, says "To reach the pit, visitors had to tunnel down from the front entrance under the side stalls and enter that part of the theatre by doors on either side of the orchestra—At best the place was draughty and uncomfortable, and the two boxes the building boasted were not so comfortable as the present-day galleries of theatres."

**HUNTINGDON** by Mr. P. L. Green. Theatre in Theatre Row (now St. John's Street) in 1839 (Robson's *Directory*). In 1846 chapel built on site. Norris Library Catalogue, St. Ives, has advertisements of performances, August 5-16, 1817.

**CAMBRIDGE** by Mr. O. Hamid. Results covered by *Theatre Notebook*, I, 16, 97.

Mr. Leacroft hopes to extend the scheme in the future. It might well be introduced into other architectural schools throughout the country.  
*Hon. Information Secretary, S.T.R.*

## NOTES FOR THE HISTORY OF JUVENILE DRAMA

By THOMAS WALTON.

IN the course of recent reading I have come across a number of references to different aspects of the Juvenile Drama, some purely picturesque, others not unattractive to theorists, but none, I think, insignificant to the historians of Theatrical Portraits and Toy Theatre. I offer them here simply as scientific specimens, without any attempt to build up from them, or to make them fit in with any particular theory or hypothesis. That task I leave to specialists whose knowledge is deeper and wider than my own.

### ORIGINS.

Thomas John Dibdin, in his *Reminiscences* (London, 1827, 2 vols), tells (I, pp. 25-29) how, in 1785, when he was apprenticed to Sir William Rawlins in the furniture and upholstery business, "instead of reading over my indentures of an evening, to prevent my falling asleep by the counting-house fire . . . I passed the very few moments of leisure I was allowed in constructing, painting and decorating a very smart model of a theatre, to which I transferred, in miniature, facsimiles of all the most picturesque scenery of Covent Garden, Drury Lane and the Haymarket, to which houses I had always free access by family orders." After the opening by John Palmer of the Royalty Theatre in Wellclose Square, in 1787, however, he became, he says, a most enthusiastic patron of the new house. "To my once favourite actors of the Theatres Royal," he writes, "I would allow no spark of merit: talent was only to be found at Palmer's where *Don Juan*, *The Deserter of Naples* and *A Peep into the Tower* formed my whole study. The scenery of the former piece I determined to imitate in my lately-neglected model, and I worked on it so completely *con amore* that one fatal day, in still more fatal hour . . . when I ought to have been making out a bill of parcels, I was busily employed in constructing a lovely little hell . . . to represent the last scene of *The Libertine Destroyed*—when Sir William unexpectedly entering on the scene, played the devil in a style I never anticipated. In his infernal wrath, he shivered theatre, scenes and machinery to atoms; burnt seas, razed palaces, dispersed clouds, piled temples upon rocks, mingled cottages with the celestial abodes of Olympus, threw Vesuvius at Kamschatka, and consumed all upon the kitchen fire: then—*Heavens, while I tell it, do I live? He smote me on the cheek.*"

It may, of course, be simply a coincidence that some of the earliest known sheets of characters published by William West and J. K. Green who claimed to be "the Original Inventor and Publisher of Juvenile Theatrical Prints, Established 1808," are for plays by the model-theatre enthusiast, T. J. Dibdin—*The Secret Mine*, *Valentine and Orson* and *The Seven Wonders of the World*, or *Harlequin Colossus* (Speaight, *Juvenile Drama*, pp. 45-49).

"TWO PENCE COLOURED."

Albert Smith, one of the earliest known collectors of Juvenile Drama, and whose works are a kind of theatrical junk-shop, about which I hope to write at length in another article, makes an amusing reference to "twopence coloured" prints in his *Adventures of Mr. Ledbury* (ch. XII) which appeared first in serial form in 1842, then as a three-volume novel in 1844. Mr. Ledbury and his friend Jack Johnson have just returned to England from the Continent. Johnson speaks.

"It is four calendar months since these lips have known the taste of half-and-half; but we are once more in England, the land of the brave and the free, and the bar to my happiness has given way to the bar of the nearest tavern—away!"

Jack Johnson here assumed the tone and bearing of a melodramatic performer at a minor theatre in the last act; and, pointing with his forefinger towards a retail establishment, in the attitude of those energetic gentlemen who figure in shop windows, at one penny plain and twopence coloured, he entered the shop, followed by Ledbury."

"PENNY PLAIN."

In a paper entitled "A Little Talk about Science and the Show-folks" included in his early publication *The Wassail Bowl* (London, 1843, 2 vols), Albert Smith describes a "dancing show" in a fairground (I, p. 83). "There was a wild Indian," he writes, "with a red-ochre face and black legs; a great curtain-ring in his nose, a large club, and a feather cap, like the penny portraits of Mr. H. Wallack, as Rolla, with all his limbs extended, holding a frightened doll on his left shoulder."

TINSEL PORTRAITS.

Another paper in the same volume, "Mr. Percival Jenks and the Ballet-Girl," contains an amazing description of "a theatrical tavern—a house of call for minor actors, where standard-bearers, mobs, pantomime shopkeepers, imps and banditti could always be engaged on the shortest notice." The walls of the bar parlour, says Smith (pp. 45-6) "were adorned with portraits of every actor that had ever lived, in every character that he ever performed . . . Over the fire-place were two elegant chimney ornaments, being representations of Mr. Someone as El Hyder, and Mrs. Somebody-else as Joan of Arc, mounted upon pasteboard and glittering with stamped tinsel and gold dots. There had been a companion to the above in the shape of Mrs. Honey as Apollo; but the figure first got very rickety about the ankles, and at last, in spite of the match glued on behind, broke off altogether, leaving only a pair of blue boots attached to the ground-piece."

There is a touching reference to a tinsel portrait in Miss Braddon's novel *Dead Sea Fruit* (1869). In Chapter II, describing her hero going over some letters written by his grandmother in the middle 1830s, she writes: "There were hampers of dearest Sissy, and little presents—a coral necklace from father, a sash from mother, and once, a tinselled

portrait of Mr. Edmund Kean in the character of Othello, with a tunic of real crimson satin let into the paper—a tinselled portrait which had been poor unsettled Daniel's labour of love in the long winter evenings and which the mother dwelt on with evident pleasure."

#### WEST AND SKELT.

The application of Toy Theatre decoration to real life is amusingly illustrated in Chapter XXIII of Albert Smith's *Adventures of Mr. Ledbury*, where he tells how "on Tuesday Evening, February —, 184—," the back drawing-room of an Islington villa is transformed into a "Theatre Loyal" and how much the assembled company admired "every part of the proscenium . . . from the painted pilasters at the sides, between which were delineated private boxes, with elegant ladies, in tall feathers, looking at the play, and limned with matchless skill, after the valuable original of 'West's Improved Penny Stage-front, to be used either built or plain,' to the green drugget of the dining-room, which had been taken up, thoroughly beaten, and promoted to the office of drop-scene."

A reference to Skelt is made by Miss Braddon in her novel *The Doctor's Wife* (1864). Writing of the year 1852, she describes, in Chapter II, a particularly untidy Camberwell parlour where, "on a rickety little table near the window there was a dilapidated box of colours, a pot of gum with a lot of brushes sticking up out of it, half-a-dozen sheets of Skelt's dramatic scenes and characters lying under scraps of tinsel, and fragments of coloured satin, and neatly folded packets of little gold and silver dots, which the uninitiated might have taken for powders. There were some ragged-looking books on a shelf near the fireplace . . . a toy stage, with a lopsided pasteboard proscenium and greasy tin lamps, in one corner of the floor; a fishing rod and tackle leaning against the wall in another corner . . . Everything in the apartment was more or less dilapidated; nothing was particularly clean; and everywhere there was evidence of boys."

## STAGE-DIRECTIONS IN A 17th CENT. COPY OF SHIRLEY

By BERTRAM JOSEPH.

THE Malone Collection in the Bodleian Library contains a copy of the 1633 edition of Shirley's *The Wittie Faire One* (Mal. 253), which appears to have been prepared, even if never used, as a prompt-book. In addition to pencil annotations in Malone's hand, the play contains two sets of marginalia, one in pencil, the other in ink, relevant to entries, exits, cues and changes of scene. Each of these hands is in seventeenth-century script, but despite the strong temptation to assume a pre-Restoration date, there is no justification for allotting them to a period earlier than the beginning of the last third of the century.

The notes in pencil appear to be written by a person less well educated than the author of those in ink: nevertheless, they are complementary in their intention, and, taken together, would have provided for a simple, coherent performance, with swift, helpful changes of scene, essential properties and a few judicious cuts.

In accordance with normal custom, entries are noted in the margins in good time to warn the oncoming players of their cues. Likewise, act- and scene-endings are anticipated in these notes. At the beginning of each act, the setting is indicated, *e.g.*:

Act I Sc. I. "SCENE GARD/" Sig. B.

Act II Sc. I. "Cham/" Sig. C.

Although, here, Shirley's text gives no direction for a scene change, the marginal note warns "Scene" before the stage empties, with the word "Gard/" alongside the printed "*Enter Braines, Whible.*" The scene-changes include "Chamber," "Town" and "Garden."

The following properties are mentioned: "Letter" (Sig. D.): "Chamber w a bed" (Sig. E4v.): "/hamber /i hearse." (Sig. F2v).

In Act IV Sc. I, the note warns the Servant of his cue, which has been changed—by a cut—from the end to the beginning of another character's speech (Sig. F4v).

Cues have also been given for songs, a knock, and for music. At the beginning of Act III Sc. I, the marginal direction calls for the entry of Breynes "While the Musick is playg."

There is no certainty that this copy of *The Wittie Faire One* was prepared for public performance, or even for a private showing by amateurs. Nevertheless the marginalia show a knowledge of staging, and apparently of mid-seventeenth-century methods of scene-changing, enabling a swift transformation to be effected without holding up performance. (I am indebted to Mr. R. Hunt, Keeper of the Western MSS., for confirmation of doubt that this was a pre-Restoration hand).

## THE NEW WELLS, GOODMAN'S FIELDS, 1739-1752

By CHARLES BEECHER HOGAN.

ONE of the commonplaces of the history of the stage is the transmission from father to son of the smell of grease paint. That there have been, and are, an extremely large number of theatrical families whose members—oftentimes for several successive generations—have acted or painted or danced or managed, is known to everybody. But the problem of disentangling relationships within these families, and establishing identities, is frequently a formidable one. In almost no instance is it more formidable than with the family of Hallam.

In the 1730's and 1740's several members of this family were well-



FIG. 1. MAP SHOWING THE SITE OF CIFFARD'S GOODMAN'S FIELDS THEATRE.  
FROM WILKINSON'S *Theatrum Illustrata*, 1813.

Revised for Edition 1813.

known to all London playgoers. One of them was for some years the most eminent tragic actress of her day: the successor of Mrs. Porter and the predecessor of Mrs. Cibber. Of this lady I shall have more to say presently. There was Thomas Hallam, Adam Hallam, William Hallam, Lewis Hallam, a G. Hallam, a young Hallam, a Hallam, Sr.<sup>1</sup> Which was which, when they were born, when and where they died . . . For the most part they seem as shadowy as the actors who were the contemporaries of Shakespeare, indeed far more so.

But one fact is definitely established, and it is an important one. To the Hallams the professional theatre in America is indebted for its real inception. The arrival in Virginia in 1752 of a large contingent of this family marks the first successful attempt at any kind of legitimate, properly operated theatrical activity in the New World.

This activity was the direct result of the closing down in London, in 1751, of a theatre about which very little has hitherto been known, and about which some misapprehensions were for a great many years current. This theatre was situated in Goodman's Fields, more specifically in Hooper's Square, Lemon Street; it was known as the New Wells.

The principal error into which certain historians of the theatre have fallen as regards this playhouse has been to confuse it with the two more famous theatres located in this district. The first of these was Odell's, in Ayliffe (now Alie) Street, which was opened in 1729 and demolished in 1732. The second, on the same site as Odell's, was designed by Shepherd and managed by Giffard; it was opened in 1732 and used until June 1736. It then remained idle until October 1740 when Giffard, to evade the Licensing Act of 1737, re-opened it as the "late" Theatre in Ayliffe Street. There he continued until May 27, 1742, when, having been the scene of Garrick's first season in London, the theatre closed, as Genest correctly states, "not to open again."<sup>2</sup>

With these two theatres the New Wells had nothing to do. The accompanying maps will make clear the location of the two buildings in Ayliffe Street and of that in Lemon (now Leman) Street.

The Wells really was a wells: in subsequent years not infrequent mention is made in the bills of the pump-room and the taphouse. But taking the waters was a secondary consideration; the entertainments and, at first, the bowling-green, were the principal attractions. Indeed the opening of the bowling-green preceded that of the Wells itself by several weeks. The original announcement of the new venture was made on April 20, 1739.

Mr. W. Hallam, of the Theatre Royal, Covent Garden, having taken the Dwelling-house and Bowling-Green in Hooper's-Square, the lower End of Lemon-street, Goodman's-Fields, has repaired and beautified them both in a very handsome manner, and will open the House on Monday next, and the Bowling-Green on Thursday.<sup>3</sup>

The bowling-green did open on the Thursday, *i.e.*, April 26.<sup>4</sup> But mention of it presently disappears from the advertisements, following the actual opening of the Wells proper (postponed from April 23) on June 18, 1739.

This day will be opened the New Wells, at the Bottom of Lemon-street, Goodman's-Fields, in which will be perform'd The Usual Diversions of Rope-Dancing, Posture-Masters . . . and a New Entertainment, call'd Harlequin Hermit; or The Arabian Courtezan . . . to continue every Day 'till the Season is over.<sup>5</sup>

The manager was William Hallam, husband of the celebrated actress of whom I have already spoken.<sup>6</sup> Mrs. Anne Hallam appeared at Lincoln's Inn Fields and at Covent Garden in a large number of important rôles from 1723 until her death in 1740.<sup>7</sup> She is buried, beneath a well-turned Latin inscription composed by her husband, at Mitcham in Surrey.<sup>8</sup> In the 1730's the name of W. Hallam appears against several minor parts in plays in the Covent Garden repertory, although, subsequent to the opening of the Wells, he appears never again to have acted in the West End.

His venture was a successful one.<sup>9</sup> For its first season the Wells remained open for twenty-nine weeks, *i.e.*, from June 18, 1739, to January 21, 1740.<sup>10</sup> It was re-opened on April 7, 1740, and from then on, to its final closing twelve years later, it was in use almost uninterruptedly, both summer and winter. Its performances consisted of pantomimes, rope-walking, tumbling, singing, etc. The advertisements appeared regularly in the *London Daily Post*, in its successors, *The General Advertiser* and *The Public Advertiser*, and in *The Daily Advertiser*.

No description of the Wells appears to be in existence. This is much to be regretted, because of the fact that, after five years of presenting harlequinades, etc., Hallam decided to convert the Wells into a regular theatre. The first performance of an actual play occurred on November 26, 1744; it was *The Recruiting Officer*, followed by *The Virgin Unmasked*. The familiar evasion of the Licensing Act was, of course, resorted to: the entertainments were given, gratis, between two parts of a concert. "Boxes 2s. Pit 1s. 6d. Upper Gallery 1s."

The entire winter season of 1744-45, which concluded on May 9, consisted exclusively of the performance of plays. Nothing new was brought forward: Hallam contented himself with such stock pieces as *The Beggar's Opera*, *Love for Love*, *Hamlet*, *Jane Shore*, *The Tempest*, etc.<sup>11</sup> A handful only of his actors attained any subsequent celebrity. In the early bills appear the names of Cushing, later a well-known low comedian at Covent Garden, Miss Haughton, who was at Drury Lane in the 1750's, Goodfellow, who played both Richard III and Hamlet at the same theatre, and Mr. and Mrs. Lewis Hallam, the founders of the professional theatre in America. In March, 1745, Hallam brought forward James Dance, who, "several years after this time, under the name of Love, became the best Falstaff of his day."<sup>12</sup>

Toward the end of May 1745 Hallam returned to his old practice of presenting pantomimes and harlequinades. He proceeded thus until October 28, on which day he resumed his productions of plays. This arrangement—plays in the winter season, and pantomimes in the summer—was adhered to for the next two years, *i.e.*, until April 11, 1747.

Hallam did what he could to make his theatre attractive. On October 25, 1745, he advertised that "Part of the Pit is made into Boxes for the better Sort of Company," and two days later he announced that "The House is alter'd in a more Theatrical Manner, is made warm, and Front Boxes made at the upper End of the Pit." The actual details of these arrangements are now, it would appear, forever lost. It is, incidentally, interesting to observe that when plays were performing the theatre was accorded the cachet of being called the "Late Wells," whereas for the humble pantomime the original name of "New Wells" sufficed.

Early in 1747 proceedings against Hallam for illegally operating a theatre appear to have been under way.<sup>13</sup> In any case, he was either unwilling or unable, in the autumn of that year, to follow his regular procedure of re-opening the Wells as a playhouse, and carried on instead only with rope-dancing, tumbling and harlequinades. Miss Rosenfeld infers that plays were performed there in 1748;<sup>14</sup> but I have traced only one such performance, on April 4. The entire year was otherwise devoted to harlequinades, and so were 1749, 1750 and the first half of 1751. In the summer of 1751, however, Hallam tried again. Good-fellow appeared in *Richard III* and in *Othello*, but it was a risky business, and the manager hastily had recourse to pantomimes. He contrived to hold on until December 18, 1751, on which night the advertisement carried the faintly sinister observation that "By particular Order the Day being alter'd, Tickets for Friday the 20th will be taken."

This date may be considered as the official closing of the Wells. Hallam's principal difficulty evidently lay in the fact that, even though he was at that moment producing no actual plays, his company performed "for wine." In other words, the purchase of liquor would admit a patron to the Wells, and the purchase-price was high. This practice could easily be interpreted as a public nuisance, and in February 1751 the case of the Wells went to the Lord Chancellor.<sup>15</sup> Hallam managed to keep his theatre open for the remainder of the year, but, as I have already noted, by December he was obliged to shut it down.

Like many other disappointed managers and actors he had only one choice: to pursue his profession outside of London. But, for the first time in the history of the English theatre, he decided that the provinces would not do, nor Scotland, nor Ireland. Boldly he settled upon America.<sup>16</sup> He formed a company, gave its directorship to his brother Lewis, and, although he himself remained in England, a year later he had the satisfaction of knowing that his actors were playing in Virginia and elsewhere, following their first appearance at Williamsburg on September 5, 1752, with considerable success.<sup>17</sup>

Their efforts encouraged him, perhaps. Perhaps he wanted to raise some money for them (which seems not unlikely). Whatever it was, he re-opened the Wells in November 1752,<sup>18</sup> and produced five plays: *Othello* on the 16th, *George Barnwell* on the 20th, *Richard III* on the 23rd, *Venice Preserved* on the 28th, and *The Recruiting Officer* on the 30th. All of them were for his own (and presumably for the American company's) benefit. It is interesting to observe that the last theatrical performance ever given at the Wells was the same as the first, almost exactly eight years earlier. In this performance Hallam himself acted *Kite*, Goodfellow acted *Brazen* and Wignell *Plume*.

The subsequent history of the theatre is obscure. Miss Rosenfeld notes the fact that the building was still standing in 1870, and was then part of a tobacco warehouse; indications of the stage and the boxes were still visible.

Hallam's own history is equally obscure. Seilhamer says that in 1754 he paid a brief visit to Philadelphia.<sup>19</sup> In 1756 he had a benefit at Sadler's Wells, on account, "he said, of being turned out of his house, G. F. Wells."<sup>20</sup> A "Mr. Hallam, of Covent Garden Theatre" died in Kentish Town in 1768.<sup>21</sup> I suspect, however, that this was Adam Hallam, an actor of some repute in the 1730's, who is variously described as William's father and as his brother.

Lewis Hallam died in Jamaica about 1757, and his widow (then Mrs. Douglass) in Philadelphia about 1773. Their son Lewis achieved great eminence as an actor, and died in 1808.

1. The most distinguished of all the Hallams was Lewis's daughter, Mrs. Mattocks, for many years "the chief support of Covent Garden."
2. Sybil Rosenfeld, "Theatres in Goodman's Fields," *Theatre Notebook*, I, 49.
3. *London Daily Post*, April 20, 1739.
4. *London Daily Post*, April 25 and 26, 1739.
5. *London Daily Post*, June 18, 1739. This advertisement (with the first two words changed in accordance with the proper date) first appeared on June 12, and was repeated daily.
6. Tickets for her benefit at Covent Garden on April 21, 1740, were to be had at "Mr. Hallam's, Hooper's-Square, Lemon-street, Goodman's-Fields."
7. She was first Mrs. Parker (1723-1726), then Mrs. Berriman (1726-1731), and lastly Mrs. Hallam (1731-1740). Genest, III, 623.
8. Daniel Lysons, *The Environs of London*, 1792, I, 357.
9. "The New Wells at Goodman's Fields meets with all the Success imaginable . . . Mr. Hallam has laid out a very considerable Sum of Money." *London Daily Post*, June 25, 1739. Similar remarks appear in later issues of the paper.
10. Save for the last two weeks of August, when, because of his interest in a booth at Bartholomew Fair, the manager closed down the Wells.
11. The following season (December 19, 1745) Hallam revived Ford's *Perkin Warbeck*, presumably for the first time since 1634. This was his only venture with unfamiliar plays.
12. Genest, IV, 197. In the seasons of 1745-46 and 1746-47 John Lee, later well-known at Drury Lane and at Bath, acted at the Wells. Also in 1746-47 the name of Edward Shuter—then a neophyte of eighteen—appears in several bills.
13. Rosenfeld, *op. cit.*, 50.
14. *ibid.*
15. *ibid.*
16. The scheme was not undertaken on the spur of the moment. In October 1750 Hallam had sent one Robert Upton to New York "in order to obtain Permission to perform, erect a Building, and settle every Thing against [the company's] arrival." But Upton was unscrupulous, neglected Hallam's business, and attempted to form a company of his own. George O. Seilhamer, *History of the American Theatre*, 1888, I, 14.
17. *ibid.*, I, 35.
18. "As the Wells have been shut up all the last Summer, and are now open'd only upon this Occasion, Mr. Hallam hopes the Town will be so indulgent, as to honour him with their Company." *General Advertiser*, November 13, 1752.
19. Seilhamer, *op. cit.*, I, 75.
20. *ibid.*, I, 20.
21. *Public Advertiser*, July 18, 1768

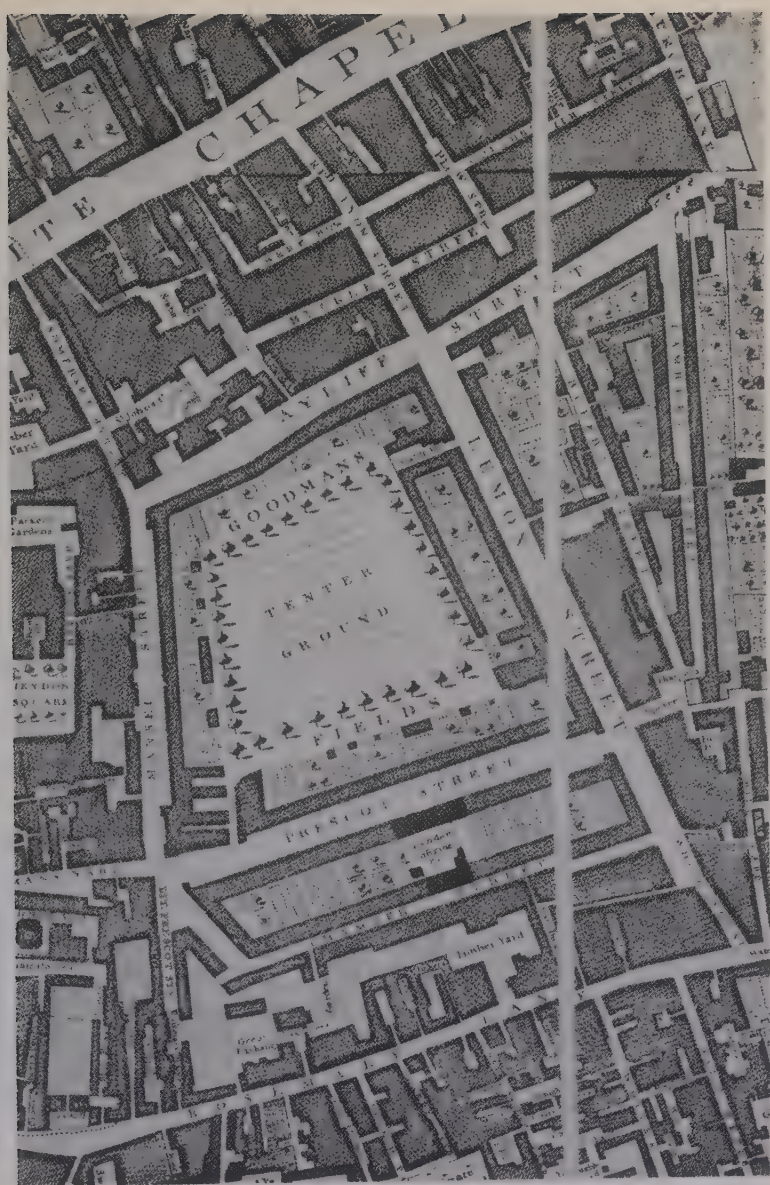


FIG. 2. MAP SHOWING THE SITE OF THE NEW WELLS, GOODMAN'S FIELDS FROM ROCQUE'S MAP, 1746.

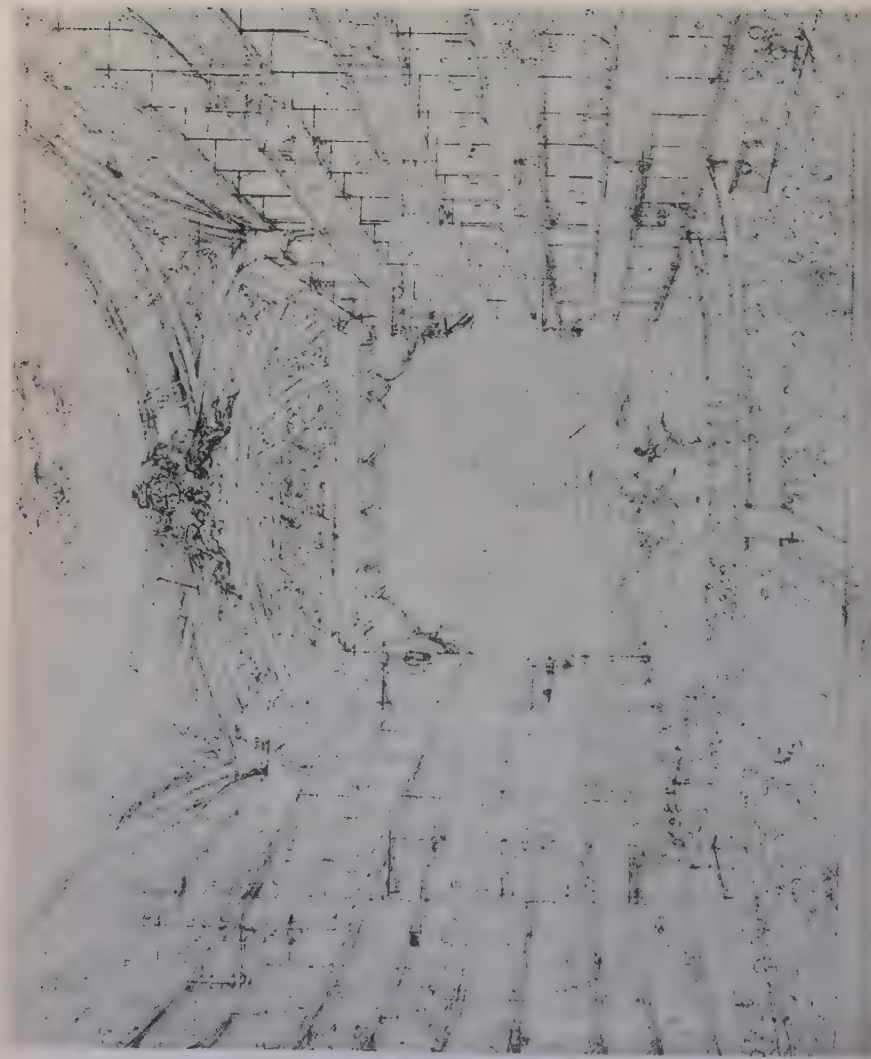


FIG. 3. PUGIN AND ROWLANDSON'S DRAWING FOR THE OPERA HOUSE.  
*By courtesy of the Art Institute of Chicago. (The Charles Deering Collection).*

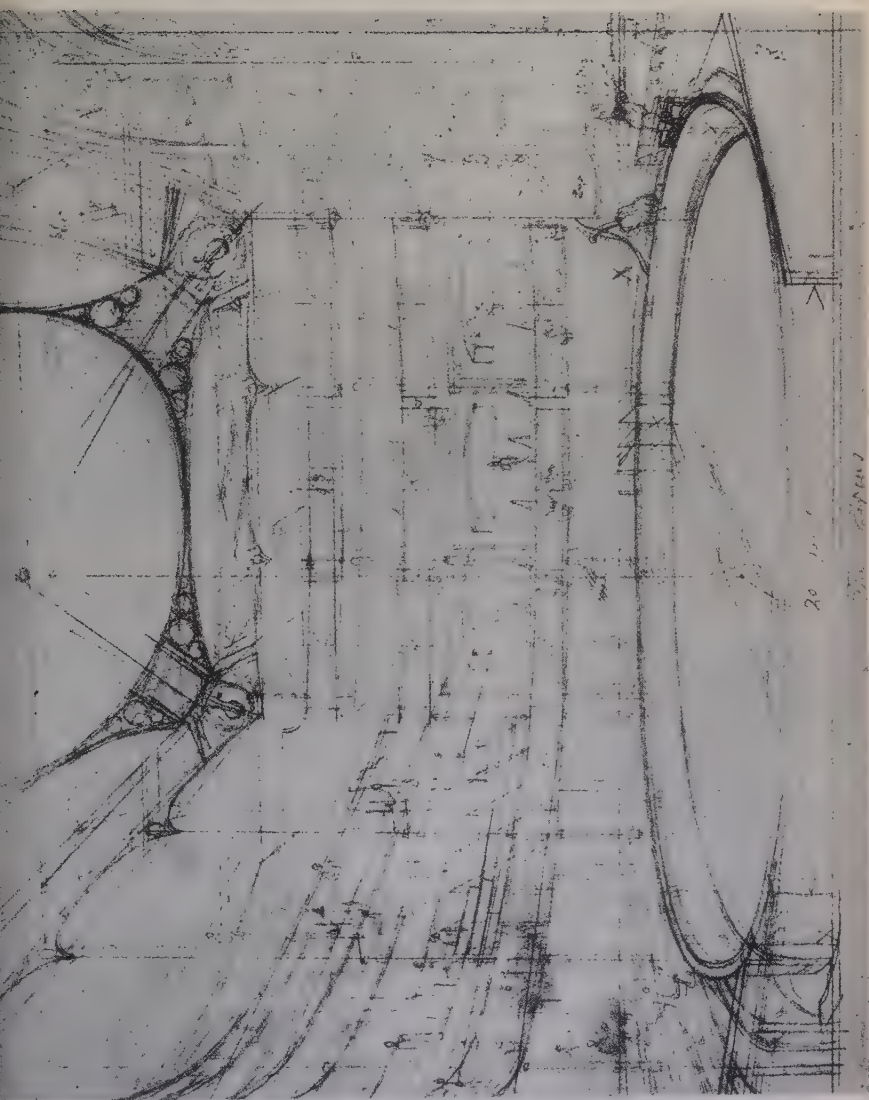


FIG. 4. PUGIN'S DRAWING FOR THE ROYAL CIRCUS (UNUSED).  
By courtesy of the Art Institute of Chicago. (The Charles Deering Collection).

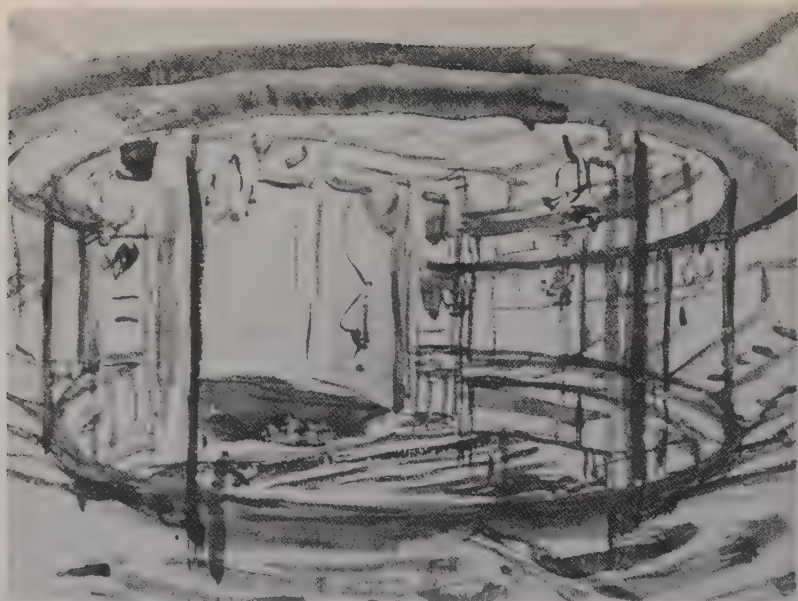


FIG. 5. PUGIN'S ROUGH SKETCH FOR SADLER'S WELLS.  
*By courtesy of the Art Institute of Chicago. (The Charles Deering Collection).*

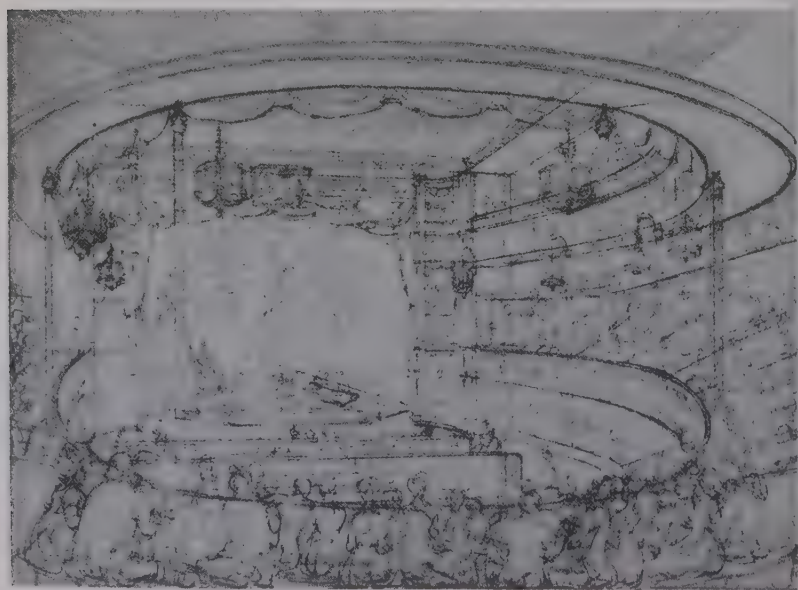


FIG. 6. PUGIN AND ROWLANDSON'S DRAWING FOR SADLER'S WELLS.  
*By courtesy of the Art Institute of Chicago. (The Charles Deering Collection).*

## ACKERMANN'S *MICROCOSM OF LONDON*

IN the Charles Deering Collection at the Art Institute of Chicago there are a number of preliminary sketches, original drawings, etc., for the illustrations to *The Microcosm of London*. Amongst these are twelve by Thomas Rowlandson and Augustus Pugin depicting seven London theatres—Astley's, Covent Garden before and after the fire of 1808, Drury Lane, the Opera House, the Royal Circus and Sadler's Wells. As only one theatre drawing connected with this *Microcosm* series is recorded in this country, that in water colour in the possession of Mr. Edward Croft Murray, it is important to record this interesting group at Chicago. A full list, with their accession numbers, is printed at the end of this note and four of them are reproduced. Mr. Croft-Murray, who has examined photographs of all twelve, draws attention to the evidence they supply of the method of work adopted by the two artists. It seems that Pugin first made a rough but vivid sketch of the building (see reproduction of wash drawing of Sadler's Wells). He then made a careful architectural drawing (see reproduction of pencil drawing of the Royal Circus) when the theatre was empty. This was then passed to Rowlandson, who, perhaps during a performance, added his lively groups of audience and actors (see reproductions of pencil drawings of Sadler's Wells and the Opera House). In the British Museum are two non-theatrical drawings of the *Microcosm* series which are wholly the work of Rowlandson. These have been described as original drawings for the *Microcosm* but in the light of the discovery at Chicago it must now be considered that they are drawings of the same subjects, probably made at a later date, and that the original drawings, the joint work of Rowlandson and Pugin, have yet to be located.

It is also worthy of record that in the drawing of the Opera House, which we reproduce, the scene lightly sketched in on the stage is different from the scene in the printed version. Mr. Croft-Murray possesses the original (? by Pugin) of another version where the scene is again different. He points out that the scene in the engraved version is based on Claude's picture, *The Enchanted Castle*, now in the collection of Mr. Christopher Lloyd. It is interesting that this picture, which came to England in the 18th century and which is believed to have inspired Keats, was popularised by being made the background of a ballet.

All those who are interested in the history of Ackermann's *Microcosm* are referred to Mr. John Summerson's King Penguin edition, 1943. Full bibliographical information about the book may be found in Mr. R. V. Tooley's *Some English Books with Coloured Plates*. There can be little doubt that the drawings now at the Art Institute of Chicago were originally in Pugin's own autograph copy of the *Microcosm*, once

in the possession of the famous collector, Henry Yates Thompson. Writing of this copy in 1909, Miss S. T. Prideaux said "Pugin bound up in it a set of uncoloured plates as well as the coloured ones, and also 118 of the preliminary sketches, mostly in pencil, which he made for the illustrations and which were obviously sent to Rowlandson that he might add the figures. The different manner in which the two artists used the pencil is very interesting; the delicacy of Pugin's draughtsmanship and the dash of Rowlandson's character studies form a striking contrast, and the whole book affords a rare opportunity of seeing every plate in its several stages." I.K.F.

ORIGINAL DRAWINGS OF THEATRES FOR *THE MICRO-COSM OF LONDON* IN THE ART INSTITUTE OF CHICAGO.

ROWLANDSON, Thomas and Augustus PUGIN. Astley's Amphitheatre. Plate 4. Pencil and Pen. ca. 1808. Size 207 × 261 mm. (sheet without margins). 40.1059/4.

ROWLANDSON, Thomas and Augustus PUGIN. Covent Garden Theatre. Plate 27. Pencil. ca. 1808. Size 205 × 259 mm. 40.1059/29A.

PUGIN, Augustus. Covent Garden Theatre. Plate 27. Pen and ink. 1807. Size 185 × 253 mm. 40.1059/29.

ROWLANDSON, Thomas and Augustus PUGIN. Drury Lane Theatre. Plate 32. Pencil, pen and ink. ca. 1808. Size 213 × 256 mm. 40.1059/34.

PUGIN, Augustus. Opera House. Plate 59. Pencil and red ink. ca. 1809. Size 220 × 328 mm. 40.1059/61.

ROWLANDSON, Thomas and Augustus PUGIN. Opera House. Plate 59. Pencil. ca. 1809. Size 200 × 246 mm. 40.1059/61A.

PUGIN, Augustus. Royal Circus (see note below). Plate 66. Pen and pencil. ca. 1809. Size 230 × 333 mm. 40.1059/68.

PUGIN, Augustus. Royal Circus. Plate 66. Pencil. ca. 1809. Size 203 × 257 mm. 40.1059/68A.

ROWLANDSON, Thomas and Augustus PUGIN. Royal Circus. Plate 66. Pencil. ca. 1809. Size 196 × 259 mm. 40.1059/68B.

PUGIN, Augustus. Sadlers Wells. Plate 69. Water colour wash. ca. 1809. Size 195 × 263 mm. 40.1059/71.

ROWLANDSON, Thomas and Augustus PUGIN. Sadlers Wells. Plate 69. Pencil. ca. 1809. Size 192 × 257 mm. 40.1059/71A.

ROWLANDSON, Thomas and Augustus PUGIN. New Covent Garden. Plate 100. Pencil. ca. 1810. Size 198 × 260 mm. 40.1059/103.

The above descriptions are those given by the Art Institute.

Comparison of photographs of the drawings suggests that No. 40.1059/68 is a view of Astley's Amphitheatre not the Royal Circus.

## THE ARENA THEATRE IN ENGLISH HISTORY

THE interest shown recently in theatrical circles in the experiment with the "Highbury Arena Theatre" (and other similar essays towards a new stage lay-out) makes especially interesting the discovery that among the drawings prepared by Pugin for the *Microcosm* theatre-plates was one that was never used, and which shows in very clear detail an unqualified "arena theatre" seen from an unusual and informative view-point—namely the side. The theatre is The Royal Circus (later, The Surrey), and is in the famous Astley tradition.

The architectural problem in the design of theatres of this type lies in accommodating spectators in a number of circles, one above another, and yet in such a way that a reasonably clear view of the arena is had by all. This entails very shallow circles containing comparatively few rows of seats, and, in effect, precludes the use of a normal gallery. The Pugin drawing, never published before, gives a very clear idea of the arrangement of the Royal Circus, and shows how steep a rake had to be given to the circles—even then, it is likely that much of the arena would be invisible from the worst seats.

The Arena Theatre, far from being an innovation, is one of the characteristic forms of British theatre planning. It is possible that, in primitive form, it was to be seen in this island before the Roman occupation. It is certain that one foreign example of the class existed in the Roman theatre at Verulamium. That this may even have had some special relation to native tradition is tentatively suggested by Miss Kathleen M. Kenyon (in *The Roman Theatre of Verulamium*; St. Alban's and Herts. Arch. Soc. Transactions 1934), who says "It is very interesting to note that this type of theatre is confined to Northern Gaul and Britain . . ." that is, it occurs "in parts of the Roman Empire which were not so thoroughly Romanized, and where native traditions could still modify Roman institutions."

One has only to add the tradition of the Cornish "Rounds," the extent to which the arena form lies at the heart of the disposition of the Elizabethan public playhouse, the new information on the pre-restoration "Projected Amphitheatre" given by Mr. Leslie Hotson in *Shakespeare Survey*, 2, the success of Astley's, E. W. Godwin's work at Hengler's Circus, and—of living pioneers—Stanley Bell's revivals with the pit used as a subsidiary stage at Leeds, to see that there has scarcely been a period in English history when our theatre has not made some essay in the use of an arena stage,

R.S.,

EARLY XIX<sup>th</sup> CENTURY PLAYS—4

BY ALLAN WADE AND ST. VINCENT TROUBRIDGE.

I. PLAYS NOT IN NICOLL (*cont.*).

POOLE, JOHN.

*Quite the Reverse*. Queens 15/7/1839. The same play as *Turning the Tables*. 1830. (T.O.).

RAYMOND, R. J.

*Yelva*; or, *The Orphan of Russia* (said to be trans. by R.). C.G. 5/2/1829. (T.O.).

(N. gives this to Sir H. R. Bishop).

REDE, W. LEMAN.

*The Dramatic Committee*; or, *Majors and Minors*. Clarence. 28/8/1833. (Bill, B.M.).*The Gentleman in Black*. City. 12/1842. (Williams, 48n). (Confirmed by Davenport Adams. N. alludes to it under Mark Lemon).*The Night Rehearsal*; or, *The Revolt of the Players*. Strand. 26/2/1835. (Bill, B.M.; ascription: Dram. Auth. Soc. List).

(Possibly not played on this date, as a case against the managers of the theatre was heard the day before, and the theatre was certainly closed by Saturday, Feb. 28th).

*The Post of Peril*. Queens. 17/7/1848. (T.T.).*Woman's Revenge*. Olym. Easter, 1831. (An Old Stager [M. Mackintosh], *Stage Reminiscences*, 76. Glasgow, 1866).

REYNOLDS, FREDERICK.

F. *Widow Barnaby*. H2. 17/1/1841. Attributed to F.R. from Mrs. Trollope's novel. (*Era*, 24/1/1841.)

RILEY.

C. *The Castle of Glendower*. D.L. 2/3/1818. (Winston MS.).

RODWELL, G. H.

O. *The Spirit of the Ball*. Lyc. 8/12/1835. (Williams, 150).

ROGERS, WILLIAM.

Sk. *The Literary Dustman*. R.P. 10/1840. (*Era*, 18/10/1840).

ROSSI.

Bal. *The Double Wedding*. H1. 16/12/1808. (Bill, G.C. Coll.).Bal. *Tamerlane and Bajazet*. D.L. 21/5/1806. (Bill, G.C. Coll.).

ROUSE, MISS E.

*My Wife and My Umbrella*. Described as authoress of in Strand Bill, 12/10/1838.(N. has *My Young Wife and my Old Umbrella*. Webster. H2. 23/6/1837).*The Two Miniatures*. Described as authoress of in Strand Bill, 12/10/1837.

RUSSELL, H. H.

Y.Y.; or, *The Freaks of Fortune*. Pav. 17/2/1842. (T.O.).

SELBY, CHARLES.

*Ruse de Guerre*. By C. Selby. Author of *Two Murderers*. (From the French of Auguste Rousseau). Strand. 5/1/1835. (Bill, B.M.).

SICKLEMORE, ROBERT.

D. *The Black Armour*. Brighton. 7/10/1813. (Brighton).

C. *Vicissitudes*; or, *The Daughter in Law*. Brighton. 17/9/1817. (Brighton).

SMITH, ALBERT.

*Agnes de Vere*. Brighton. 30/10/1840. (Brighton).

*The Pearl of Chamouni*. Surrey. 7/1843. (D.M.R.).

SMITH, HORACE.

O. *The Beggar's Opera*. D.L. 16/6/1813. Music, M. Kelly. (Kelly, 313).

(This was a new version of Gay's opera of 1728).

SMITH, JOHN F.

*The Freemason*; or, *Brothers in War*. Norwich, 1843. (Bosworth Harcourt, *Theatre Royal, Norwich*. (Norwich, 1903).

SOANE, G.

*The Lighthouse*; or, *The Maiden's Dream*. E.O.H. 13/9/1842. (T.O.).

SOMERSET, C.A.

F. £10,000 a Year. Queens. circa 11/1841. (T.O.).

STAFFORD, JOHN J.

*Mr. B.* ——. Clarence. 4/11/1833. (Bill, B.M.).

*Dissipation in Humble Life*. (J.J.S. is described on a bill [B.M.] Surrey, 8/12/1828 as the author of this play).

STIRLING, E.

*The Love Gift*; or, *The Trials of Poverty*. Adel. 20/3/1843. (T.O.).

*The Maid of Kent*. Queens. 9/3/1843. (T.O.).

Bal. *Ondine*; or, *The Water Sprite and the Fire Fiend*. C.L. 17/4/1843. Spec. (Duncombe, Vol 46).

*The Queen of Cyprus*; or, *The Bride of Venice*. Queens. 2/1842. (T.O.).

*The White Sergeant*. Vic. 1839. (T.O.).

STOQUELER & Co. (sic).

*Robin Hood*. Lyc. 4/5/1846. (T.T.).

TAYLOR, THOMAS PROCLUS.

*The Avalanche*; or, *The Dog of the Desert*. Strand. 20/9/1847. (Bill, B.M.).

*The Black Lion of Finsbury*. C.L. a 1839. (A. by D.).

*The Death Hand*; or, *The Shadow of the Deep*. Queens. 4/1842. (T.O.).

D. *The Destruction of the Bastille*. C.L. 6/1844. (Oxberry, iii, 5).

D. *The Ferryman of the Lone Hut*. C.L. 27/11/1843. (Oxberry, ii, 194).

*Gilbert Grey*. C.L. a 1839. (A. by D.).

*The Lively Nancy*; or, *A Leap from the Log*. Vic. 8/1838. (T.O.).

? *The London Mechanic*. Queens. circa 11/1841. (T.O.).

*Pretty Star of the Night*. C.L. a 1839. (A. by D.).

TAYLOR, T. P. and/or MILDENHALL, T.

*The Storm Demon*. Queens. 10/1841. (T.O.).

THACKERAY.

*The Three Sparks*; or, *Cloaks in the Dark*. a 1834. (F. in L., 135).

THOMAS, WILLIAM LEWIS.

T. *Theresa*; or, *The Maid of the Tyrol*. 8°. 1844. (Oxberry, ii, 350).

THOMPSON.

*Anne Boleyn*. R.P. 1838. (A. by D.).

THOMPSON, WILLIAM GILL.

D. *Love in the Country*; or, *The Vengeful Miller*. Newcastle. 26/2/1830. (Bill in St. V.T.'s Coll.).

? TIERNEY, MR.

*Quite Correct*. H2. 29/7/1825. (T.O.).

TOWNSEND, THOMPSON.

*Madame Laffarge*. R.P. 10/1840. (*Era*, 18/10/1840) and *Queens*. 11/1840. (Bill, B.M.).

*Quasimodo*.

(T.T. is described in a Bill, B.M. of 12/6/1843 as the author of this play).

TRUEBA, J. T.

*The Court Delinquent*. Vic. 10/1/1834. (F.L.).

WEBB, CHARLES.

P. *Lady-Bird Bower*; or, *Harlequin and the Magic Goose*. Apollo Saloon. 1838-39. (F.L.).

D. *Life's Morning, its Evening, and its Night*. M'bone. 9/1843. (originally produced, Garrick). (Oxberry, ii, 108).

*The Physician's Wife*. Pav. 11/9/1848. (T.T.). (N. notes a play of this title under Unknown Authors at Garrick 15/10/1845).

*The Pirate of the Seas*. C.L. 9/1841. (*Lyre*, 71).

*Secret Memoirs*. Strand (first time here). 9/6/1845. (Bill, B.M.).

WEBSTER, B.

*The Pretty Girls of Stilberg*. H2. 9/4/1842. (T.O.).

? WESTMACOTT.

*Hal's Early Days*. D.L. 4/1837. (F.L.).

WIGAN, ALFRED SYDNEY.

C. *First Love*; or, *Uncle's Letter*. Brighton. 16/1/1839. (Brighton). (written in collaboration with PHILLIPS).

*Law for Ladies*. Olym. 24/7/1848. (T.T.).

WILKS, T. EGERTON.

*The Duchess of — !*; or, *The Cross-Bow Letter*. Strand. 30/5/1842. (Bill, B.M.).

(R. Clarence notes a comedy burlesque by Wilks: *The Miller of Whetstone*; or, *The Cross-Bow Letter*. Dicks, 618, publishes *The Duchess of — !*).

D. *Frank the Fool*; or, *The Treasures of the Weeping Rock*. Surrey. 8/1843. (Oxberry, ii, 73).

D.D. *The Gamekeeper's Gun*; or, *The Maid, the Murder and the Mystery*. Vic. 21/9/1840. (*Era*, 20/9/1840).

*The Golden Fox*. Vic. 16/3/1840, originally produced at C.G. (T.O.).

D. *The Gold Guitar*; or, *The Bohemian's Prophecy*. Vic. 8/1843. (Oxberry, ii, 83).

D. *Madame Pompadour's Pearl*. Olym. 10/1840. (*Era*, 1/11/1840). *The Plank across the Street*. Surrey. 8/1848. (T.T.).

*A Wife's Secret*. City. 7/10/1848. (T.T.).

WILSON, J. P.

D. *Temptation*. S.W. 9/1841. (*Lyre*, 70).

WILTON, F.

*Marie de Chamouni*; or, *The Pearl of Savoy*. (Trans. by F. W. Esq.). Pav. 8/1848. (T.T.).

WOOLER, J. P.

*Love in Livery*. Strand. 3/12/1849. (Bill, B.M.).

(N. notes a play of this title under UNKNOWN AUTHORS at P'cess. 12/5/1845).

WORRELL (of the Haymarket Theatre).

*The Ran-Dan Club*. Vic. 11 or 12/1840. (T.O.).

## II. PLAYS BY UNKNOWN AUTHORS.

We give these remaining titles with some hesitation. We have not discovered them in N., but in the absence of an over-all index to the Handlist search for a play whose author is not given on a playbill involves almost interminable drudgery. We do not imagine that the dates we are able to give are necessarily those of first performance. The minor theatres often presented plays which had recently been performed at other theatres; they also, not infrequently, altered titles. Cases where a play is said to be "New" or given for the "First Time" we have marked with an asterisk, but this information on a bill is not always to be relied on. Bal. P. *A.B.C.* Albert. 8/1840. (*The Era*, 23/8/1840).

(A pantomime of this title by T. Dibdin was given at Vic. in 1833. (See N. Addenda).

Bal. *Achilles*. H1. 1805. Music, P. von Winter. (S. M. Ellis, *Life of Michael Kelly*, 346, 1930).

Bal. *L'Adoration du Soleil*. H1. 1824. (*Seven Years of the King's Theatre* by J. Ebers, 227, 1828).

Bal. *Alphonse et Léonore*. H1. 1823. (Ebers, 195).

*Alva*; or, *The Fairies of the Rhine*. Queens. 10/1840. (*Era*, 18/10/1840).

O. *L'Amore Fraterno*. H1. 1805. Music, P. von Winter. (Kelly, 345).

Bal. *Amy and Robert*; or, *Lovers Triumphant*. Albert. 7/1840. (*Era*, 26/7/1840).

*Annette*; or, *The Old Manor House*. Strand. 13/3/1837. (Bill, B.M.).

Bsq. \**Another Daughter of the Danube*. Strand. 10/5/1847. (Bill, B.M.).

Bal. *Le Bal Champêtre*. H1. 1826. (Ebers, 304).

*The Bandit Merchant*. Strand, 23/9/1847. (Bill, B.M.).

(Possibly *The Maid of Genoa*; or, *The Bandit Merchant* by John Farrell. Cob. 1820).

*The Bandit of Corsica*; or, *The Brigand and his Son*. Vic. 7/1840. (*Era*, 5/7/1840).

*The Bandit's Bride*. C.L. circa 1839/40. (Some London Theatres by M. Williams, 52. 1883).

*The Battle of Life*. C.L. 1/1847. (Williams, 58). (Possibly by W. T. Townsend, who made a version of *The Cricket on the Hearth* for this theatre a year earlier).

D. *The Bay of Biscay*. Garrick. 1/1841. (*Era*, 3/1/1841).

*The Beggar and the Soldier*; or, *The Thieves of Dijon*. R.A. 4/1841. (*Era*, 11/4/1841).

*The Beggar's Haunt*; or, *Fortune's Changes*. M'bone. 1837. (Williams, 82).

- The Black Buccaneer*; or, *The Doomed of the Fiend Ship*. Queens. 4/1841. (*Era*, 11/4/1841).
- Vaud. *The Black Sentinel*. Grecian. 8/1840. (*Era*, 23/8/1840).
- P. *Blue Beard*. R.P. 26/12/1840. (*Era*, 3/1/1841).
- Mus. Rom. *Blue Beard*. Strand. 6/9/1847. (Bill, B.M.).
- Bone Squash*. M.bone. 1846/47. (Williams, 85). (Probably *Bone Squash Diabolo*. T. D. Rice).
- \**The Brigands of Calabria*; or, *The Forest of Sant Euphemia*. City. 31/10/1831. (Bill, B.M.).
- M.D. *The Brother's Duel*; or, *Jane of Primrose Hill*. Garrick. 13/9/1841 (*Era*, 12/9/1841).
- O. *Calypso*. Hr. 1805. Music, P. von Winter. (Kelly, 325).
- Capers and Crushers*; or, *X.L.* 24. Strand. 26/4/1847. (Bill, B.M.).
- Charles the Second*; or, *Wapping in an Uproar*. Strand. 4/5/1848. (Bill, B.M.).
- (possibly *Waggery in Wapping* by T. J. Dibdin, 1816).
- The Citizen's Daughter*; or, *The Archers of Ludgate*, taken from the Giant's Chronicles in 1st vol. of *Master Humphrey's Clock*. Strand. 27/7/1847. (Bill, B.M.).
- Bal. *Clari*. Hr. 1825. (Ebers, 274).
- D. *The Clerke's Well*; or, *Islington in Olden Time*. S.W. 13/9/1841. (*Era*, 12/9/1841). (to be continued)

## RANT

By G. LAUGHTON.

I THINK it is rare, at any rate in the last century, to find the word "rant" as a noun used in the plural. I think it is possible that where it is so used it has a special theatrical connotation. When not limited in meaning by the indefinite article, "rant," in the singular, has its pejorative sense of "declamatory bombast." As "a rant" and pluralised as "rants" the meaning of "a piece of bombastic declamation" comes very close to the idea of "a piece of theatrical declamation," "theatrical" having now acquired a pejorative sense.

The two meanings are brought close together in one of Addison's Spectator essays. The Index to volume I of an early edition of the essays has the following:

"Rants considered as blemishes in our English tragedies."

The reference is to Essay No. 40. In No. 39, Addison, as an arbiter of taste, discusses what constitutes the excellence of tragedy and wherein the English writers fail.

"I must observe that our English poets have succeeded much better in the stile than in the sentiments of their tragedies. Their language is very often noble and sonorous, but the sense either very trifling or very common . . . *For my own part* I prefer a noble sentiment that is depressed with homely language, infinitely before a vulgar one that is blown up with all the sound and energy of expression." (The italics are mine).

In the following essay, after criticising what seems to be a prevalent method of making tragedies end happily, and decrying tragi-comedies, "the product of the English theatre," Addison goes on to describe,

"what may be reckoned among the blemishes or rather the false beauties of our English tragedy; I mean those particular speeches *which are commonly known by the name of 'Rants.'* The warm and passionate parts of a tragedy, are always the most taking with the audience; for which reason we often see the players pronouncing, in all the violence of action, several parts of the tragedy which the author writ with great temper, and designed that they should have been so acted. I have seen Powell very often raise himself a loud clap by this artifice. The poets that were acquainted with this secret have given frequent occasion for such emotions in the actor, by adding vehemence to words where there was no passion, or inflaming as real passion into fustian. This hath filled the mouths of our heroes with bombast; and given them such sentiments as precede rather from a swelling than a greatness of mind. Unnatural exclamations, curses, vows, blasphemies, a defiance of mankind and an outraging of the gods, frequently pass upon the audience for towering thoughts, *and have accordingly met with infinite applause.*"

I make no apology for quoting at length, for the development of thought in this essay shows that Addison's literary desire for more natural expression is at variance with theatrical technique whose success seems to him in bad taste. He ends essay No. 40 with an example which serves to show that the art of the theatre depends for its success on well-placed emphasis, though he doesn't draw the conclusion that a well-written play and a good performance of it may differ widely in their respective excellences,

"But to shew how a 'Rant' pleases beyond the most just and natural thought that is not pronounced with vehemence, I would desire the reader, when he sees the tragedy of Oedipus, to observe how quietly the hero is dismissed at the end of the third act, after having pronounced . . . lines in which the thought is very natural and apt to move compassion . . . Let us then observe with what thunderclaps of applause he leaves the stage, after the impieties and execrations at the end of the fourth act; and you will wonder to see an audience so cursed and so pleased at the same time."

Perhaps here we see at work the action of the literary critic upon the development of the stage. A Rant as a piece of theatrical emphasis employed in tragedy with the obvious approval of audiences is condemned as bad literary taste. The technique would tend to disappear with the rise of a more natural type of acting in the middle of the 18th century, but the word would tend to remain to be applied to all artificial bombast. Addison at any rate couples the word with the theatre and with popular approval. Similar connections may doubtless come to light,

## REGISTER OF WORK IN PROGRESS—3

By G. W. NASH.

## LOCAL HISTORY.

CARSON, WILLIAM G. B. A history of the St. Louis theatre under Ludlow and Smith.

CLARK, EDWIN G. Accumulation of information on provincial theatres during the past fifty years and notes on the lost theatres of Manchester and Leeds.

CLARK, WILLIAM S. The Irish theatre—a new history of the theatre in Dublin and the counties of Ireland.

FORSYTH, GERALD. London theatres and music halls of the 19th century.

FRANCIS, BASIL. A history of the Royalty theatre.

GRUBER, C. P. The Blackfriars theatre and the Jacobean drama.

ROPPLO, JOSEPH P. The American theatre in New Orleans between 1845 and 1890 with reference to the English actors James Caldwell and Macready. D.

POGSON, REX. Miss Horniman and the Gaiety Theatre, Manchester.

PRICE, CECIL. The history of the English theatre in Wales, 1844-1940.

RADFORD, CECILY. Early drama in Exeter and the theatres of Devon. Published in Transactions of the Devonshire Assoc., vol. I xvii, pp. 361-70.

ROSENFELD, SYBIL. Private theatres of England and Wales in the 18th century and Regency period.

— History of the York theatre.

WILLMOTT, CARL. The history of the theatre in Herefordshire.

## MIME AND PANTOMIME.

FORSYTH, GERALD. The Pantomime, especially the harlequinade.

PERREUR-LLOYD, CELINE. The origins of mime.

WALTON, THOMAS. The mimed drama of France from the end of the 18th century to the 20th century and the exchange of artists which took place between this country and France, its influence on pantomime.

## MUSIC AND OPERA.

BEARD, H. R. Mozart's operas.

FORSYTH, GERALD. Gilbert and Sullivan.

LOEWENBERG, ALFRED. A complete bibliographical index of Dramatic Music from 1600-1800, in all languages, including operas in the widest sense of the word, plays with songs and other incidental music, etc., taking account of the text as well as the music, with indications of libraries where printed or manuscript librettos or scores can be found; with references to other sources (playbills, advertisements, histories, etc.).

ROSE, JEANNE. 18th century ballad opera tunes. M.

## SHAKESPEARE.

BYRNE, M. St. CLARE. A History of Shakespeare Production in England 1700-1948: in 8 reels of micro-film with teaching notes, based on the collection made for the Arts Council Exhibition, with additional material. Already published by Common Ground Ltd. Reel 1, 1700-1800; Reel 7, *Hamlet*. Forthcoming Reel 2, 1800-1860. Also a book to be published on the same subject.

DUTHIE, G. I. (1) Two Shakespeare problems: (a) The "Bad" Quarto

of *Hamlet*; (b) *The Taming of the Shrew*. (2) Shakespeare's *King Lear*, a critical edition. D.Litt.

HOGAN, C. B. Shakespeare on the stage, 1701-1800. A complete record, with casts, of every performance of every play (and adaptations). The first volume covering the years 1701-1750 is now ready for publication; it deals with the London Stage only. The second volume will complete the record of performances in London to 1800; subsequent volumes will list the 18th century performances of Shakespeare in the provincial cities of the British Isles and America.

ISAACS, J. Origins of the Shakespeare Theatre building.

— The growth of the producer with special reference to Shakespearean production.

— A history of Shakespearean scholarship.

KNIGHT, G. WILSON. Principles of Shakespeare production. Published by Faber, under revision.

LELYVELD, [Mrs.] ARTHUR. Shylock on the Stage—a study of various interpretations since Burbage.

MANDER, RAYMOND; MITCHENSON, JOE. A picture book *Hamlet through the Ages*.

PURDOM, C. B. Producing Shakespeare. A partly historical and partly practical account of production of the plays for actors and producers. (Completed and in the press).

— What happens to Shakespeare. An examination of the structure of the Shakespearean play in relation to its stage performance; an essay in interpretation.

SPRAGUE, A. C. Shakespeare and William Poel. Published in the *University of Toronto Quarterly*.

SWEET, JOHN. A composition of five N.Y.P.L. prompt books, *Romeo and Juliet*.

#### TERMINOLOGY.

ISAACS, J. An historical dictionary of theatrical terms.

#### ADDENDA.

HSIN-CHANG-CHANG. Early Elizabethan dramatic style with particular regard to the works of George Peele. M.

LOFTIS, JOHN C., Jun. Steele at Drury Lane (largely completed).

— Drury Lane under the actor managers (*i.e.*, Doggett, Cibber, Wilks and Booth).

MCCRINDLE, ALEX. Actors' organisations from 1891 to the present day.

PURDOM, C. B. Principles of dramatic criticism.

THOMSON, MYRA. Bibliography of books on Max Reinhardt.

#### CORRIGENDA.

Prof. A. H. Scouten points out that under General and History (vol. 3, No. 3, p. 54) names should have been given as Van Lennep, W. and Stone, G. Winchester. We apologise for these errors. He adds that the two separate projects of the calendar of London theatrical performances in the 18th century and the day by day account of the London stage from 1660-1740 and 1740-1800 should be grouped together. Dr. Van Lennep is working on the Restoration period, Dr. Avery and Prof. Scouten are dealing with all the early 18th century theatres down to 1740 and the minor theatres after that date, and Dr. Stone will present the history of the patent theatres from 1740 to 1776, probably to the very end of the century.

## QUERIES

ALIBRANTI POSTCONFORMIO. Has anyone any knowledge of this play which is said to have been given at Llandovery in 1842?

CECIL PRICE.

DION BOUCICAULT. Mr. Russell E. Smith is writing a life of Dion Boucicault the elder and would like to get into touch with anyone who knew him personally or possesses any of his letters.

## ANSWERS to QUERIES and a NOTE

OLD MANCHESTER. The play was produced at the Queen's Theatre, Manchester, on May 28th, 1904. As Mr. Rowell's date for the licensing is June 6th, 1904, it would seem to point to the fact that it was produced before it was licensed.

JOHN PARKER.

PANDORA THEATRE. The Pandora was the tentative name given to the theatre which was subsequently The Empire in Leicester Square. As a matter of fact, the Pandora Theatre never existed. I think that the programme of *The Yellow Dwarf* at Her Majesty's Theatre of December 30th, relates to the year 1883. The Empire was opened in 1884.

JOHN PARKER.

THE WESTMINSTER "HOUSES." Mr. Lawrence Tanner, Keeper of the Muniments at Westminster Abbey, has very kindly sent a number of confirmatory points in connection with the theory of the origin of the "houses" used for the Westminster Play, which we published in our last number. It will be remembered that we needed to establish that the earlier bills referring to houses were in fact connected with the Latin Play and not with other performances by the boys of Westminster; we are now able to quote the following fresh evidence from Mr. Tanner:

"The 1569 entry about the canvas for a house unquestionably refers to the 'official Latin play.' The bill is headed '*Mostellaria*. The charges of a comedie in Latten plaid before the counsell by the children of the grammar schoole.' The 'children of the Grammar schoole' always means the Queen's Scholars at the date.

The 1580 entry also receives confirmation in this respect.

Mr. Tanner has found a copy of the lithograph by G. R. Sarjent showing the *Adelphi* of 1842; and he confirms that the date (1858) ascribed to the reproduction of Sarjent's painting in J. R. Wade's article is incorrect, and that our ascription of 1839 fits the records. R.S.

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# INDEX

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# THEATRE NOTEBOOK

A QUARTERLY OF NOTES AND RESEARCH

Edited by

SYBIL ROSENFELD AND RICHARD SOUTHERN

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## EDITORIAL.

THE present number is a special number on the physical conditions of the smaller Georgian playhouse. The past two years have brought considerable increase in our knowledge of typical late-18th century theatres in England. Of these the outstanding example is at Richmond, Yorkshire, and the significance of this building is becoming more and more widely realized. On p. 9, therefore, we give an account of the latest research and of the progress of reconstruction. This reconstruction is being made under the direction of Richard Southern with the very helpful co-operation of the Town Clerk and Corporation of Richmond. Mr. Richard Leacroft (once a student of Mr. Southern's) is the architect of the work. It is perhaps not out of place to say to our readers that such work is costly; it has been financed up to now from a small restoration fund collected by the Town Clerk. More money is needed. The Richmond Corporation and the editors of *Theatre Notebook* would be profoundly grateful for any contributions to this fund to assist in the furtherance of the work.

The study of Richmond has opened a new chapter in British theatre research and it has led already to the examination of other buildings till now quite unstudied. Mr. Leacroft has, for instance, now investigated the remains of at least two other theatres in his neighbourhood of Leicester; his findings are published on pp. 12 to 21 and comparison of the several buildings brings important information.

Further, on p. 21, we print a note on the significance of the remains of the theatre at Wisbech.

We should like to add a word of deep gratitude in another direction. The late Dr. Gordon Bottomley has left all his "books on the stage and the art of the theatre" to the Richard Southern Collection. These include an important section on the published work of Gordon Craig, and a valuable assembly of material on "the New Art Movement in the Theatre" of the early 20th century.

Readers will probably have noticed that our last number was expanded to twenty-four pages. This issue, the first of Volume 4, has the same number, and we hope that, in the course of this volume, we may be able to provide at least one other issue of a similar size. This depends on how many subscribers we obtain. Readers are asked to help us to increase the space, and therefore the value, of *Theatre Notebook* by bringing it to the notice of individuals or institutions who might be interested to subscribe. Even with our additional pages we have regretfully to hold over "Queries and Answers" and additions to "The Register of Work in Progress" till our next number.

# THE SOCIETY FOR THEATRE RESEARCH—BULLETIN No. 5.

*President:* Mrs. Gabrielle Enthoven, O.B.E.

*Chairman:* Muriel St. Clare Byrne.

*Vice-Chairman:* Charles Lefeaux.

*Joint Hon. Secretaries:* Sybil Rosenfeld and Bertram Shuttleworth, 7, Ashburnham Mansions, London, S.W.10.

*Hon. Treasurer:* H. M. Cotterill, 24, Floral Street, London, W.C.2.

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*Annual Subscription:* Two Guineas.

Members receive *Theatre Notebook* quarterly and an annual publication. Monthly meetings are held in London during the winter, to which members may bring a guest.

**M**EMBERS of the Society will be sorry to hear of the illness of Mrs. Gabrielle Enthoven; she has been confined to bed for some months, and we wish her a speedy recovery.

As members of the Society already know, the annual publication for 1948-9 is taking the form of a Bibliography of the Theatre in the British Isles, outside London. Ever since the formation of the Society we have been impressed by the interest shown in the provincial theatre, and by the comparative dearth of publications dealing with it compared with the abundant records of London's theatrical history. At the Provincial Symposium held by the Society early this year there was exhibited an admirable regional bibliography of the Italian Theatre, and it was generally felt that the work of recording the history of our provincial theatres would be enormously assisted by some similar compilation for Great Britain. The Society, therefore, determined to sponsor this bibliography as the first of its series of annual publications, and we are extremely grateful to Dr. Alfred Loewenberg, who has undertaken the onerous work involved. The volume is planned to consist of 120 pages, recording approximately 1,500 titles, under a geographical classification, and will be ready for distribution early next year. Every member of the Society for 1948-9 will automatically receive a copy, and members joining for the first time this year will be able to purchase copies, but the book will not be for sale to the general public.

Several local groups of the Society have now been formed, with the aims of recording or investigating the history of their local theatres, preserving theatrical landmarks, and encouraging appreciation of the theatre both past and present; sometimes programmes of lectures are being arranged. Under the Society's constitution the details of the

membership of local groups is a matter for local administration, and usually involves a purely nominal subscription; any readers of *Theatre Notebook* who are not members of the Society, but who would like to assist in this way, are invited to contact their local group through the Hon. Secretaries. Groups are now formed, or in process of formation, at Birmingham, Manchester, Swansea, and Northampton. Offers to start new groups will always receive every encouragement.

Where it is not possible to form a group of the Society, every effort is being made to extend friendly relations with existing local preservation societies who may be interested in their own theatres, and it was from a contact of this nature with the Wisbech Society that Mr. Southern was enabled to draw up the report printed elsewhere in this issue. The Society has similarly been in correspondence with the Barnet and District Record Society regarding the history of the Barnet Theatre; this was apparently fitted up in the Assembly Rooms, formerly the "Great Room" of the Old Red Lion Inn in which Pepys dined in 1667. The last recorded performance here was in 1835. Can any member provide any further information about this theatre?

Another opportunity to foster interest in local theatrical annals was provided at the recent Conference of the British Drama League at Harrogate, where the Society was able to arrange a screen devoted to the history of the Harrogate Theatres. A selection of playbills was shown, each one being matched with a contemporary print of one of the actors billed. Harrogate was on the same circuit as Richmond, and this lent added interest to the visit paid to the old theatre at Richmond during the week.

The anecdote in a recent issue about Holloway's Portable Theatre has produced an interesting note from Mr. Cecil Price. He reports that the last of the Holloways now runs the Village Hall Cinema at Catshill, near Bromsgrove, and that his portable was actually in use as a cinema there until last June. The Holloways were, in their sphere, as numerous and eminent as the Kembles, and claim to trace their ancestors back as portable theatre owners for almost one-hundred and sixty years; Horace Holloway continued to tour his theatre until 1938, and in 1940 it was reported to be stored intact, with all its scenery and properties, at Brownhills near Birmingham; his brother Edward was a star performer in "ghost shows" (based on Professor Pepper's famous illusion), and was last seen performing in a truncated version of *The Mistletoe Bough* at Gornal Wakes; another member of the family, William, is described as a wonderful performer of the Californian Shovel Dance, but that he reserved his occasional displays for benefit nights in his theatre. (What was a Shovel Dance?). The story of the portables is a chapter in English theatrical history that still remains to be written.

*Hon. Information Secretary, S.T.R.*

## BOOK REVIEWS.

THE first monthly *Bulletins* of the International Theatre Institute (I-II, III, 1949) have arrived. The first number consists of a French and an English section each containing (a) an account of the new productions in six nations, and (b) "Suggestions" by Mr. Lee Simonson, M. Pierre Sonrel and the present writer, all concerned with the desirability of founding an international theatre-information collection, which we sincerely hope all interested readers will most carefully consider. The second number disappoints us somewhat by containing no such forward-looking "suggestions" and reserving its space merely for an account of new productions.

*Designing and Painting Scenery for the Theatre*, by Harald Melvill (The Arts Trade Press Ltd., 21s.) suggests that rare and desirable thing—a study by a practitioner of one of the crafts of the theatre. It partly fails in this by containing only the briefest treatment of the technique of painting scenery. Its chief concern is with the somewhat more frequently discussed problems of planning and arranging scenery. Here it is practical in suggestion but a little ordinary in tone. The value of the book historically is, however, quite considerable in one direction that may not perhaps have been intended—it does give an exceptionally clear picture of the nature of the work and thought of a designer of scenery in "weekly rep." work in the 1940's.

*Stage Planning and Equipment*, by P. Corry (The Strand Electric and Engineering Co. Ltd., 5s. od.) must in one sense be an important book whatever its contents, for it is a study of a very immediate problem—the problem of the proper arrangement of a theatrical stage, published when the desire is spreading among so many concerned to see a new care applied to this subject. One therefore reads it with expectancy.

Its note proves to be almost grimly practical; only when one is faced by so bare and impartial a consideration of the most sensible general way to satisfy the needs of "multi-purpose halls" does one realize that the spirit for the problem (such as was lit by the "impractical" Gordon Craig) is one of the essentials to answering the needs. The book almost too rigidly excludes the "spirit" of the theatre.

Thus we find that after a most respectful perusal of the hard facts on equipment and lighting listed in the opening eighty pages (every one of which we should assuredly take to heart, though we may be a little confused by such arbitrary name-innovations as *trailer curtains* for *traverse*) yet when we come to the two pages on the design of a "new type of stage" we discover a curious arrangement whose spirit we cannot catch. It is a stage more like a flight of stairs, with no access save up steps, and no space to pack scenery save apparently by sliding it down-stairs into corridors. And we wonder why this new stage should be recommended exclusively to "Junior Schools?"

We find a further edition of the "Strand Glossary" marred on the first page by a regrettable misprint which defines an apron as a "*flat* cut in any scenic piece . . ." But for the book as a whole we are grateful. Its many statements of fact will be referred to again and again. It supplies all that we need to help us—except perhaps the light to guide . . .

R.S.

## AN UNPUBLISHED LETTER OF DAUBERVAL

SO much remains to be written of the history of the ballet in England during the 18th century that it seems important to record any fragments of source material. In *A Miscellany for Dancers* Mr. Beaumont printed translations of two letters from Dauberval, the second of which, dated August 11th, 1796, from Bordeaux, refers to Laborie's negotiations with Taylor to dance at the King's Theatre in the Haymarket. There has recently come into my possession another letter from Dauberval, obviously to the same correspondent, dated seventeen days earlier. It should be read in conjunction with the letter translated by Mr. Beaumont, as Chevigni, Baccelli and Laborie are all there mentioned.

"au Citoyen Perrigaux Banquier, No. 9 Place du mont blanc ci devant chaussée d'antoin, à Paris."

"reiterés, mon brave et digne Citoyen, tout mon attachement a Mlle. Chevigni, et qu'elle soit bien convaincuë que je n'aspire qu'au bonheur de posséder un aussi beau talent, que le sien. J'agirai donc avec la chaleur d'un veritable ami des grands artistes, qu'elle s'en fie a mon zele pour ses interets.

Mlle. Baccelli m'ecrit de vous demander si vous avés recus des contracts de rentes, et si vous espirés qu'elle toucheras quelques choses. Je lui ai repondu que je croyois qu'elle pouvoit prendre *patience*, comme tous les Rentiers.

Laborie, a qui j'ai comuniqué les deux mots qui le concernoit, m'a assuré qu'il avoit eu l'honneur de vous repondre. Il parroit qu'il ne songe point a Taylor . . . du moins il me le dit.

Disposés, ordonnés, de votre Reconnoissant et devoué Serviteur  
Dauberval.

Bordeaux ce 25 juillet, 1796."

Giovanna Baccelli is best remembered as the subject of one of Gainsborough's most beautiful portraits. This was engraved by J. Jones in February, 1784. The print is very rare, but it is reproduced in Vuillier's *History of Dancing*, 1898. It is not recorded in the *Harvard Catalogue of Engraved Dramatic Portraits*, but details are there given of two other prints, one after Ozias Humphrey, 1785, and the other in the ballet

*Les Amants Surpris*, 1781. No portrait of her is mentioned in Arrigoni and Bertarelli's *Ritratti di Musicisti ed Artisti di Teatro*. A few details of her life are given in the English edition of Vuillier, mainly connected with her friendship with John Frederick Sackville, third Duke of Dorset. I have found records of her dancing at the King's Theatre each season from 1776 to 1782. Vuillier says that she died in Sackville Street, London, in 1801.

Laborie was a male dancer of great distinction. It seems that London had a very early opportunity to appreciate his merits. He danced in *Gli Schiavi per Amore* at the King's Theatre in 1787, but it was not until the following year that Dauvergne reported that Laborie was "un jeune sujet de 17 ans, de la plus jolie figure possible, il a de grandes dispositions, il travaille beaucoup, il ne lui manque qu'un bon maître" (see Jullien's *Opéra Secret*). His first appearance at the Paris Opéra recorded by Lajarte is in 1789 in Grétry's *Aspasie* (choreography by Pierre Gardel). I do not know whether he came to London as a result of the negotiations with Taylor mentioned in these letters but he was dancing here in 1790, 1803 and 1805.

I.K.F.

## THEATRICAL HISTORY AT THE LONDON MUSEUM.

By MARTIN HOLMES.

THE London Museum theatrical collection comprises prints, drawings, playbills, portraits, costumes and accessories illustrating various aspects of the London theatre in the eighteenth, nineteenth and twentieth centuries. The appearance, within and without, of the principal London playhouses is recorded in the collection of prints and engravings, while prints, tinsel pictures, photographs and actual costumes do their part to suggest the actual look and bearing of the players themselves. The collection of London playbills and programmes, while making no attempt to emulate the justly famous Enthoven Collection at South Kensington, is nevertheless a useful source of reference on occasion.

Certain exhibits serve, by their variety of design, to illustrate the varying ideas of their owners and of the audiences whom they were meant to impress. A straight sword-blade, with blunted edge and rounded point, comes from the site of the Globe Theatre, and appears to be a stage property of Shakespeare's time, the sword carried by Phelps as Hamlet shows the plain cross-hilted type considered suitable, in the early nineteenth century, for any pre-Elizabethan period play, from *King Lear* to *Henry VIII*, while the rapier worn by him in Elizabethan parts has quite a creditable late sixteenth-century outline, but breaks out, in unexpected places, into eruptions of coloured glass jewels. Later in the century we see weapons designed in a spirit of mingled archæology and art, such as the replica of the "Charlemagne" sword of the kings

of France, worn by Forbes-Robertson as Lancelot in the Lyceum *King Arthur*, and the broad-bladed weapon of fourteenth-century type which Alexander wore as the Tyrant of Rimini in *Paolo and Francesca* and depicted on the cover of his souvenir edition of the play. In the same way, a change both in stage lighting and in the ideas of actors and audience is mirrored in the design of heraldic surcoats. The armour of Charles Kean in *I Henry IV* is of polished leather sewn with sequins that take the light and suggest an inlaid design, and similar sequins are freely used in depicting Hotspur's arms upon the surcoat. These ideas were still current in 1877, as can be seen from the heraldic-looking tabard bound and bordered with gold braid in which Irving played Richard III under the Bateman management, but nineteen years later, when he revived the play, we see a significant change. The deep braided borders are no longer used, and the lilies and leopards are hand-embroidered in old gold upon quarterings of rich velvet instead of cotton-based velveteen. The emphasis is laid on the quality of the textile, not the glitter of metal, while yet another angle of approach is seen a few years later, in a surcoat with the same arms, but worn at the turn of the century by Lewis Waller in *Henry V*. Here the effect is created not by metal or velvet but by colour alone, the material of the surcoat being a thick woollen serge, with no pretensions to richness of surface or sheen.

Certain aspects of London theatrical life are associated with particular theatres and particular managements. Irving's work at the Lyceum is illustrated not only by the fine series of his individual costumes given by Mr. Tom Heslewood in 1938 to celebrate his centenary, but by a series of red chalk designs by Seymour Lucas for costumes in *Ravenswood*, one of them being based on a late seventeenth-century doeskin coat which was at the time in Lucas's own collection, but is now one of the best known specimens of early costume in the Museum. A relic, too, of the social side of Lyceum life is the portrait of Irving in *The Bells* which used to hang in the "Beefsteak Room" at the theatre and look down on many convivial meetings.

The well-known "Garrick" suit is not, of course, a stage costume, but the every-day coat, waistcoat and breeches in which Garrick sat for the portrait now in the Ashmolean Museum. A contemporary silver plaque shows him "in character" as Macbeth, and his engraved book-plate, in a small volume from his library, reflects in its design his admiration for Shakespeare. Among other stage costumes in the collection are a suit worn by the younger Pitt and used by Phelps in *The School for Scandal*, the Wolsey robes in which Phelps was painted by Forbes-Robertson and in which he made his last appearance (both of them among the collection of Phelps relics given by the late Harry Plowman) and Forbes-Robertson's own Hamlet dress, not to mention the costumes of Grimaldi and the late Whimsical Walker, which though separated by

a hundred years, show little variation in the traditional dress of pantomime clowns.

Opera in London is represented chiefly by the Northcott collection of Covent Garden relics and by the stage jewels of Adelina Patti, and a special case enshrines, for lovers of the ballet, the dresses, shoes and make-up materials of the unforgettable Pavlova, while a particularly interesting memento of the original Savoy Operas is formed by a set of portrait photographs which were Sir William Gilbert's own property and hung in his billiard room at Grim's Dyke.

Mention has already been made, in these pages, of the vast and miscellaneous Jonathan King collection. Alongside its assemblage of Valentines, Christmas cards and Victorian pictorial calendars are numerous tinsel-covered prints, complete and incomplete, of mid-nineteenth-century stage celebrities, and the collection of juvenile drama sheets, plain and coloured, which serves in its turn as a useful illustration of dramatic ideas and methods of production a hundred years ago. Among the playbills, particular attention may be drawn to those drawn up by Charles Kean for his Shakespearean revivals at the Princess's Theatre, since they not only show the excessive emphasis he laid on the archæological correctness of his productions, but indicate, by the brilliant burlesque playbill issued at the same time by Talfourd, how that same excess could be regarded by the irreverent.

In addition to these, the collection contains a multitude of personal relics of other figures famous in their day, and in the history of the London stage. The renown of the actor is traditionally ephemeral, and many of the names may mean little enough to the theatre-going public of to-day, which is all the more reason for bringing them thus to mind. Curiosity may be stimulated to enquiry, and enquiry may be well rewarded by the fuller knowledge of some of those to whom the London stage has become indebted without knowing it.

## THE REGULATIONS OF A 19th CENT. THEATRICAL BOOTH.

By CECIL PRICE.

**T**HROUGH the kindness of Mr. R. V. Ebley, I have recently had an opportunity of copying a printed handbill now in his possession. It is entitled "Rules to be Observed by the Members of Mrs. Latimer's Mammoth Theatre." They may be compared with the eighteenth-century regulations, printed here (Vol. II, pp. 31-4); they also provide an interesting commentary upon conditions prevailing in a theatrical booth travelling the Midlands in the middle of the nineteenth century:

All the male members of the company to assist in building and pulling down the theatre.

All are expected to attend at the time called, half-an-hour allowed for the difference of clocks, to be fined 3d. for every half hour afterwards.

Any member absenting himself entirely from the building to be fined 3/-.

For a second offence of the same, to be fined double or discharged, at the option of the Manageress.

Any party coming intoxicated to the building, or pulling down, or to perform, to be fined his night's salary; for a second offence to be discharged.

The Company are expected to meet every morning at eleven o'clock for rehearsal, a quarter of an hour to be allowed for difference of clocks; those parties who keep the company waiting will be fined according to the time lost, or give a satisfactory reason for not attending.

Quarrelling will not be allowed in the theatre; all differences must be settled away from the establishment.

Parties contracting debts in their Lodgings, or for Drink, etc., will please to discharge the same as the Manageress cannot keep those who leave towns in a dishonourable manner.

All the Ladies to assist in mending the tilt.

This last rule reflects the spirit of a theatre where every member of the company had not only to act, but also assist in the organisation.

## PROGRESS AT RICHMOND, YORKSHIRE.

**W**ORK on the first steps of the restoration of the almost perfect Georgian theatre at Richmond, Yorkshire, is now well advanced.

The chief (and only significant) alteration to the original theatre was, as is now generally known, the removal of the pit and the addition of a new flat floor in its place, level with the stage, so as to permit the building of a vaulted cellar underneath for use as a store. This floor was removed in 1949 and the Victorian cellar demolished. Work is now in progress on replacing the original pit walls and floor and on restoring the earlier cellar of the theatre as closely as possible to its original arrangement.

The general situation in early 1949 is best understood by comparing Pls. 1 and 2. The first of these shows a model reconstruction of the entire building as close as possible to the original state. Pl. 2 shows the building itself, viewed from the stage, with all those floor boards removed from the pit space which were proved to be later work.

It is interesting to see that in order to support the structure of the auditorium, and in particular the fronts of the boxes and gallery, and

to form the enclosing sides of the pit, stone walls had originally been built in the cellar probably somewhat in the arrangement shown in Fig. 2c in Mr. Leacroft's article. A comparison with his Fig. 1c will show how the box fronts rested on these walls and how a central wall probably existed to assist the span of the pit-floor joists.

In order, now, to build-in their cellar vaults, the Victorians in the 1850's had to remove these supporting walls to free the space. In order to carry the auditorium (which now would have hung in air but for the outer walls of the building itself) a series of heavy bearer-joists had to be put in, spanning the building from side to side and housed into the stones of the outer walls. It is these bearers which are shown crossing the pit in Pl. 2.

The removal of these bearers had clearly to be effected with care, and the problem was to shift them without allowing the timber-work of the auditorium to drop. Immediate provision, therefore, had to be made for restoring partially at least the old, inner, supporting walls before the bearer-joists were removed. One of the essential preliminaries was to find out as much as possible about the nature of those early supporting walls.

In Pl. 3 we descend into the pit space whence the cellar vaults have been removed (all but the centre wall seen to the reader's left) and where the bearer-joists are seen above, retained to support the box-fronts. The under side of one of the box-fronts is seen near the top right-hand corner of the picture. Pl. 4 shows the information revealed, on the removal of the cellar, to assist in the reconstruction of the original pit walls.

Pl. 4 is a view looking upwards from the cellar floor. Running diagonally down the picture from left to right is the original beam bearing the box-fronts of the west side of the auditorium—the side opposite to that shown in Pl. 2. Crossing under this beam are two of the later bearer-joists, one at the bottom of the picture and one at the top. The end of the lower one can be seen housed into the side wall of the building; and above it a wedge of timber intervenes under the box fronts to carry their weight. To the left the sloping joists or rakers are seen supporting the stepped floor of the side boxes.

Three details of great importance to the reconstruction are shown in this picture. The first is the white stain running along the under-face of the box-front-joist. This white mark runs along the joist at its inner edge for a space and then suddenly turns outwards at right angles (about the centre of the picture.) This mark is indicative of the deposit of lime from the plastered surface of a one-time wall, formerly running along under this beam. At the point where the white line turns, the wall stopped and gave place to a door—the entrance door between the pit-passage and the pit itself. (This door may be seen in the model in Pl. 1, to the right of the small figure sweeping in the pit-passage).

To estimate the material of this wall and gauge its thickness, we are helped by the second item of interest in Pl. 4. This is the large slab of original, white ceiling plaster remaining still attached under the rakers. The existence of this slab proves that the pit-passage ceiling was sloping (to follow the rakers) and plastered. The extent of the plastering is clearly defined by the signs of lath-nails still remaining in the under-face of the rakers. But the slab of plaster, at its inner edge (that is the one near the box fronts) shows clear signs of having been trimmed clean against the surface of a wall. We are thus able definitely to fix the thickness of the original supporting wall under the box-fronts as extending from the white line under the beam to the trimmed, inner edge of the slab of plaster. And work can now proceed with the replacing of a similar wall (though changed conditions make it easier to build it in brick than stone, but since it is to be plastered both sides this will not harm the appearance of the building).

The third and last feature of interest in the picture is the plaster on the wall of the building in the lower left corner. This runs continuously from the public entrance to the pit-passage (seen in Pl. 5) to a point just past the space indicative of the doorway into the pit. At that point it stops in such a way as to indicate a door-post and a door across the passage, barring the public from advancing further and reaching the private region under the stage.

On this evidence the original walls have been replaced. The central wall shown in Pl. 3 has been cut down to match the level of the new sloping pit floor to be laid upon it. In cutting this wall down, great care was exercised to ascertain whether there seemed to be an original, sloping centre wall which had later been built up to full height, but the result was inconclusive. The coursing of the stones is very irregular and it might well have been that of an original sloping wall later built higher. At some points in the line, where the slope could be expected, traces of dirt were found in the cement between the stones; this seems very strongly to suggest that at that point such cement or stones had once been exposed, and hence that here was the one-time top of the wall.

The final photograph (Pl. 5) shows the flight of steps revealed at the demolition of a small section of filler-wall closing the end of the pit-passage. At the top of the steps part of the entrance door to the theatre is seen. The removal of the wall showed the plaster of the original pit-passage running unbroken behind it. The level of the bottom step so revealed, together with evidence in other parts of the cellar, makes it certain that the present cellar floor has been sunk some eighteen inches below the original. This space is now being filled in again with hardcore and the original level restored.

Scarcely any corner of the building but contains information of the sort described above for reconstructing the original details. The more

information found, the further the details of reconstruction can be carried. This work has already out-stripped the modest original fund collected for the purpose. The expenditure of the fund has, however, completely vindicated the theories about the original building and added many new facts. It has established that completely authenticated work may continue and many more details be brought into line with the original Georgian arrangement. To finish all these details is beyond the slender resources of the fund at present. We have used these resources to prove how worthy the building is to be fully restored, and to prove that information exists to perfect such a restoration authentically. We have been justified. We seek now the means to carry on. R.S.

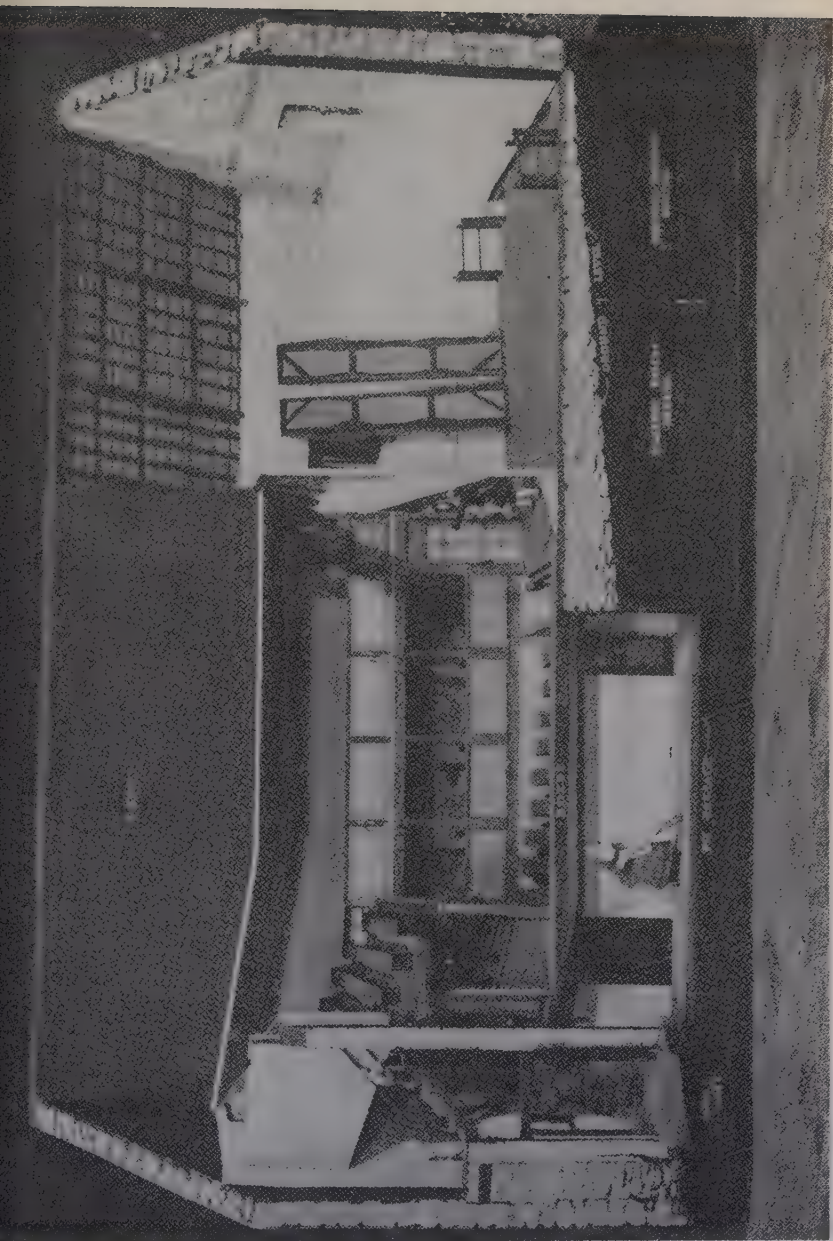
## THE REMAINS OF THE THEATRES AT ASHBY-DE-LA-ZOUCH AND LOUGHBOROUGH.

By RICHARD LEACROFT.

IT would seem on a first visit that the theatres at Ashby and Loughborough contain little of value to the theatrical student; in both cases the main body of the building consists of a large hall with a flat floor, and any resemblance to the original theatre has vanished. Closer inspection, however, reveals that there are a number of theatrical features which remain.

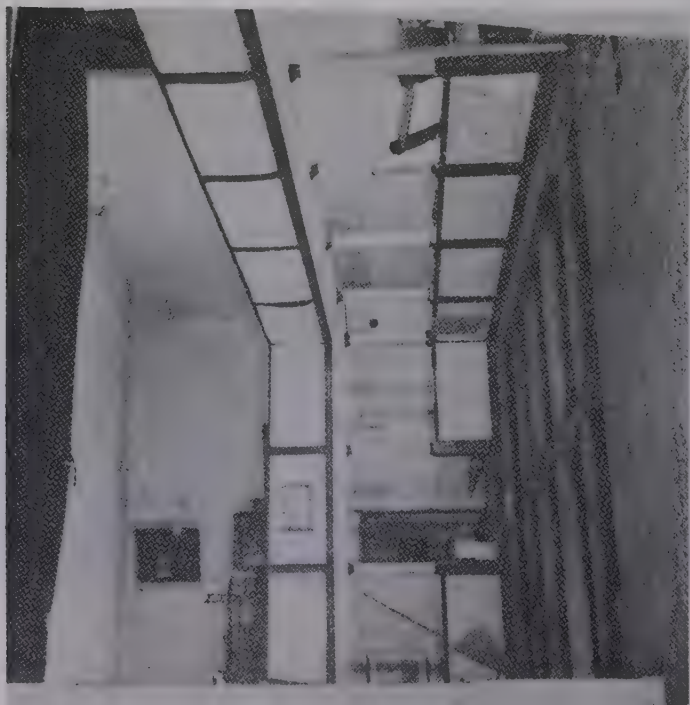
As the theatre at Loughborough has already been recorded in part, in Volume 1 of *Theatre Notebook*, it will only be necessary here to correct certain errors and to record further items which have come to light. In Volume 1 attention was drawn to the sliding shutters which separated the upper room (above the entrance vestibule) from the main hall, and it was suggested that they might perhaps indicate some form of box belonging to the original theatre (see section 3, b); a later inspection of the side walls, however, reveals traces of an early decorative scheme consisting of panels formed by grooves in the plaster; the panels on the side walls of the main hall are cut short against the wall of the upper room, but re-appear on the room side, suggesting that this wall, and the upper room, are both later introductions. This view is reinforced by the appearance on the wall above the stair enclosure of further incised markings which are shown on the section. These markings are highly suggestive of the slope of a gallery, compare with the section of Ashby (Fig. 3a).

The most valuable feature of this building, the basement or under-stage area, has already been discussed and compared with the theatre at Richmond, Yorkshire. Although the stage floor is no longer in existence, it appears that the original stage joists have been re-used to support



PL. I. MODEL RECONSTRUCTION OF RICHMOND THEATRE, YORKSHIRE  
*By Richard Southern and J. N. Terry*

*(Photo: Common Ground)*



2. RICHMOND : THE PIT SPACE OPENED



PL. 3. VIEW IN THE PIT SPACE AFTER REMOVAL OF CELLAR



PL. 4. UNDER THE SIDE BOXES



PL. 5. THE PIT-PASSAGE STEPS

(Photos: Richard Southern)



PL. 6. THE INTERIOR OF ASHBY THEATRE



PL. 7. THE EXTERIOR OF ASHBY THEATRE

(Photos: Richard Leacroft)

the new flat floor; they are now carried on the original cross-beams, which are in their turn supported on small cast-iron columns. It will be noted from the section that these cross-beams are arranged at slightly different heights above the basement floor. If a wall-plate were placed on the corbel which projects from the rear wall, its upper face would line through with the tops of the two cross-beams, and with the wall-plates on top of the  $4\frac{1}{2}$  in. and 9 in. cross-walls, to form the slope of a stage.

The joists above the larger "dressing-room" are trimmed for two openings, one in the rear corner and the other in the centre of the building. A comparison with the other plans will suggest that here may once have been a corner flight of stairs, and a trap. The absence of any trimming for a corresponding stair in the opposite corner may possibly be accounted for by the fact that the stage floor has been removed, or it may be that in this theatre there was only one flight of stairs. The unequal size of the two "dressing-rooms" here differs from the arrangement at Richmond, where the area occupied by the dressing-rooms was sub-divided by a central wall. It is possible that there has been some re-arrangement, especially when it is noted that there are two straight-joints (A.A.) near either end of the  $4\frac{1}{2}$  in. cross-wall. The central portion of the wall between points A.A. is crowned with a wall-plate, but the two short lengths of wall at either end are built right up to the under-side of the ceiling in brick. The floor of this under-stage area is paved in brick, and the various rooms are ventilated, and partly lit, by grills outside the walls at ground level. A fireplace existed at either end of the "machine-room."

An important feature of this theatre is to be found on the far side of the 9 in. wall forming the inner side of the pit passage. Leaving the machine-room through the doorway to the pit passage, we find a further door-way on our right. This door was originally hinged on the side furthest from the stage, and could open right back against the 9 in. wall. Through this doorway two steps lead up to a higher level; to the right is a 9 in. wall which separates us from the machine-room, and formed the one-time front to the stage; to the left is a  $4\frac{1}{2}$  in. brick wall, which inspection reveals as being partly made up of painted bricks. The reverse side of this wall tells a similar story, suggesting that it has been built, at a later date, with bricks taken from a demolished wall, which was plastered and painted on one side; possibly that wall which we should expect to find on the opposite side of the pit, occupying a corresponding position to the 9 in. wall which at present separates the pit area from the pit passage.

Crawling through a small hole in this re-built wall, and returning along its length to the reverse side of the wall separating us from the pit passage, we find this wall to have a thin surface of plaster finished with traces of a red-ochre paint, such as exists on portions of the theatre at Richmond, and similar to that which we have just considered on the

surface of the 4½ in. wall. At the top of the wall near the corner, two short pieces of wood (B on Figs. 2b and 3b) project from the wall, and some distance below these the plaster stops short in a series of large steps, the risers of which are marked C.C.C. Here then is clearly seen definite proof of the former existence of a stepped floor to the one-time pit.

Returning to the pit passage we note a set-back in the outer wall, corresponding to that in the drawing of just such a passage at Richmond, Surrey. Following the sloping brick floor of the pit passage up towards the main entrance, further markings of a stepped floor can be seen in the remains of the plaster high up on the inside face of the outer wall of the building. The risers of these steps are marked D.D. on plan (Fig. 2b) and their outline is clearly seen on the section. A vertical groove in the plaster near the centre of this step suggests the presence of some form of railing. It will be noted that this step is approximately 3ft. wide, as compared with the 2ft. treads of the pit floor. Unfortunately it is not possible to tell if these steps continue further forward, as the area of walling immediately in front is covered by the matchboard panelling of the main hall. In the opposite direction the plaster is cut back to accommodate the stairs leading up to the first floor room. No indication of this stepped floor is to be seen on the outer wall on the opposite side of the building.

Let us now turn to the problem of Ashby. The design of the auditoriums of our larger theatres underwent a change during the first quarter of the nineteenth century, when the pit, which until then had been entirely enclosed by the boxes, was extended to fill the full width of the auditorium, and the boxes were raised to allow head-room beneath. The illustration of a small theatre by Theodore Lane from Pierce Egan's *Life of an Actor* dated 1825, suggests that by this date the amended form of auditorium design had reached the smaller provincial theatres, such as we are considering here. (The description of a Northampton theatre on p. 63 of Vol. 3 of *Theatre Notebook* would seem to lend further support to this supposition). The theatres at Ashby and Loughborough were both built at a period when this change may be supposed to have taken place in several instances at least, and the architectural features which remain are therefore of considerable value in that they may help us to understand better the exact architectural nature of this change. The pit and pit passage at Loughborough appear to indicate a link with the earlier form of auditorium design, while the steps D.D. suggest a possibility that some amendment has already entered into the design; the same form of stepped floor, which appears at Ashby, taken in conjunction with the side stair which we shall discuss later, suggests that here the amendment may be complete.

The first point which strikes the visitor is the fact that the stage and auditorium here are at first-floor level, with dressing-rooms and under-stage rooms at ground level. In this the theatre will be seen to differ

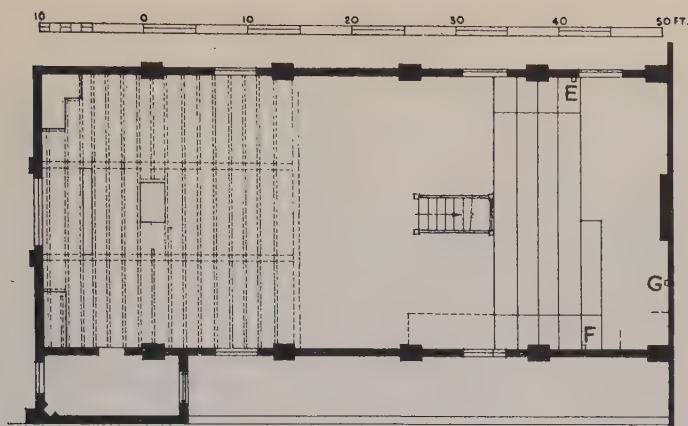


FIG 1A. ASHBY-DE-LA-ZOUCH, 1828.

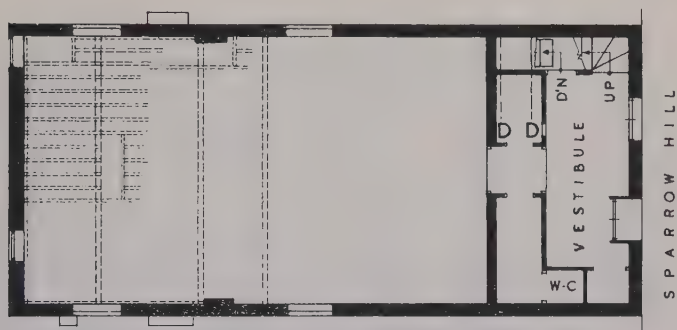


FIG 1B. LOUGHBOROUGH, 1822.

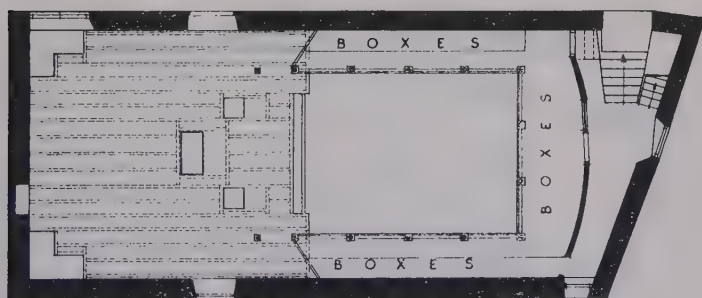


FIG 1C. RICHMOND, YORKSHIRE, 1788.

FIG. 1. COMPARATIVE PLANS AT STAGE LEVEL.  
 Measured and drawn by Richard Leacroft, A.R.I.B.A.,

from those at Richmond and Loughborough, which have their under-stage rooms at basement level. It is of interest to note, however, that the first Leicester theatre, built in 1750, was designed in a similar manner (see *Theatre Notebook*, Vol. 1, p. 78).

The Ashby theatre is at the rear of a terrace in Bath Street (see Pl. 7). It is approached through a pair of doors, leading to a passage-way between two shops. At the end of this passage-way is a further set of doors, and a flight of steps leading up to the main hall (see Figs. 1a, 2a, 3a). The hall has a flat floor, except that the area directly behind this staircase is stepped, with 2ft. treads and 6in. risers; the first riser is 11in. (see Pl. 6). Portions of the first riser still retain signs of the red-ochre paint with which we are already familiar, which seems to indicate that the steps form part of the original theatre. The position and arrangement of this stepped area calls to mind the stepped floor in a similar position at Loughborough.

We know from *A Descriptive and Historical Guide to Ashby-de-la-Zouch* (printed and published by T. Wayte, 1831), that "... The theatre, Bath Street, was built in 1828, by Mr. Bennett, the Manager of the Worcester Company—It is neatly fitted up with boxes, gallery and pit. Mr. Bennett's Company attend Ashby during the summer months. The house will hold about £50." Can we find any traces, in this apparently bare room, of these fittings?

The rear wall of the auditorium, separating the theatre from the terrace buildings, contains a fire-place. Pl. 6 also shows several blocked-up windows and a brick string-course on this wall; these aroused some speculation until it was found that they corresponded with the windows in the rear wall of the terrace on either side of the theatre; it would therefore seem that the theatre was built up against the terrace in an endeavour to save material. No attempt was made to bond the new side walls of the theatre into the existing wall of the terrace. Having disposed of these elements we turn our attention to a study of the walls themselves. On each side wall of the theatre (see Fig. 3a) there is a line in the plaster sloping up from the front of the stepped area towards the back; the presence of this slope at a consistent level on both side walls suggests a one-time gallery. This is confirmed when we borrow a ladder and examine the roof-space above the present flat plaster ceiling. The side walls of the theatre continue above the ceiling level for some two or three courses, and these are white-washed in the area to the rear of a line sloping up from the base of the first roof truss. The rear wall in this area is also white-washed to a height of several feet, suggesting that the ceiling over the gallery once sloped up like that at Richmond.

In the left-hand wall, as we face the rear, will be seen a window, which appears from its differing design to be a later addition. Immediately in advance of this is a mark in the plaster suggesting a post,

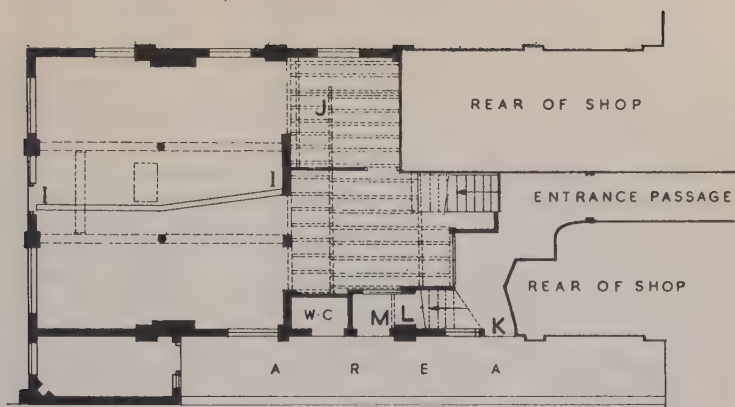


FIG 2 A. ASHBY-DE-LA-ZOUCH, 1828.

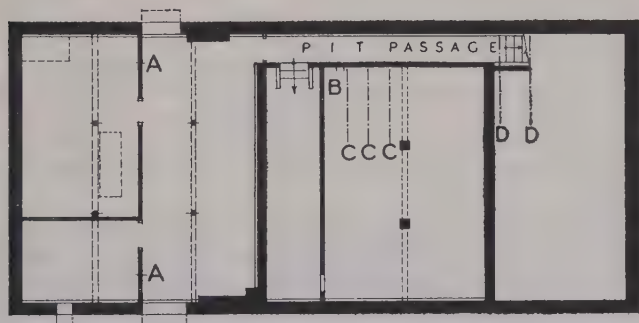


FIG 2 B. LOUGHBOROUGH, 1822.

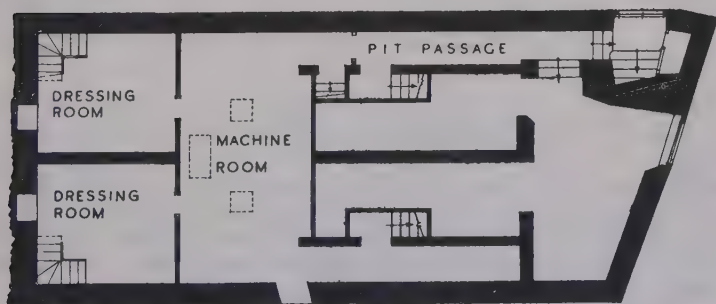


FIG 2 C. RICHMOND, YORKSHIRE, 1788.

FIG. 2. COMPARATIVE PLANS BELOW STAGE LEVEL.  
By Richard Leacroft

this is shown on the section (Fig. 3a) as two firm vertical lines marked E. On the opposite side wall a corresponding mark is found slightly nearer to the rear wall; this is shown on the section as a dotted line marked F. The position of a further post on the right-hand side of the rear wall is indicated on the plan (Fig. 1a) and is marked G. In this corner both walls show signs of a staircase, the marks on the side wall being shown dotted on the section and marked H. They show the slope of a stair leading to a corner landing, which is also suggested on the rear wall, with a further slope leading up to the height of the brick string-course and meeting this level at the point where the post G is indicated on plan. It is possible that the builder employed this string-course as a ready-made corbel to support the joists of his gallery floor. Although the present stepped floor continues from side wall to side wall, there is a straight-joint at a distance of approximately 3ft. from either side wall (see Fig. 1a). As will be seen from the section there are also signs of the possible position of side boxes, as shown by the plaster on the wall which stops at a height of some 8ft. above floor level. In the far corner of the stage-end of the hall there is now a match-board partitioned lavatory (not shown on the plan), and in the remaining corner is a doorway leading down one step into a small room. It will be seen later that the floor level of this room corresponds to the level of the original stage. Below this there is a similar room which, however, can only be reached from the area outside the building. Both rooms have fire-places.

The hall has served many purposes, including that of a small factory. It was possibly for this purpose that the existing flat floor was installed. This, however, unlike that at Loughborough, did not replace the earlier sloping floor of the stage, but was built above the original stage, which still exists (see Fig. 3a). The plan (Fig. 1a) indicates the extent of this stage as compared with the total area of the building. A comparison of plans reveals the interesting difference that whereas the stage joists at Richmond and Loughborough run up-and-down stage, those at Ashby run across the stage, and are carried on two beams set at a slope, each of which is supported at its centre by a 6in. cast-iron column.

A trimming for a trap occurs in the stage floor at Ashby in a comparable position to that shown at Loughborough, but both traps are much further up-stage than at Richmond. At Ashby there was a further opening in the stage floor; in width the space between two joists, and the full distance between the two main beams in length. There is a change in direction of the stage floor-boards over this area. The usual trimming for a staircase occurs in the up-stage prompt corner, and in slightly different form in the O.P. corner. There are no signs of any division of the under-stage area into dressing rooms and machine room, but there is a difference in flooring following the double line marked I. I on Fig. 2a. The area, on plan, below these lines consists

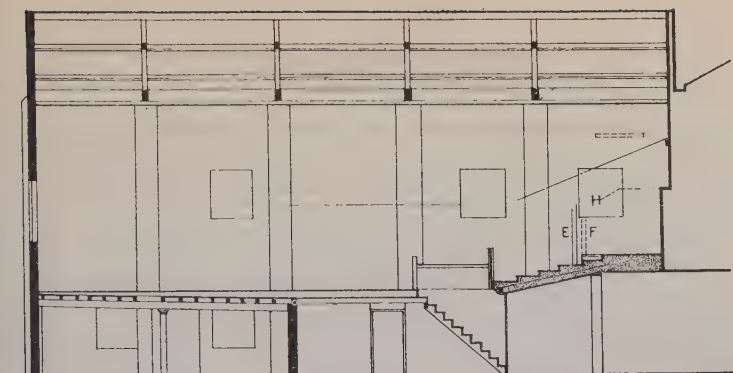


FIG 3A. ASHBY-DE-LA-ZOUCH, 1828.

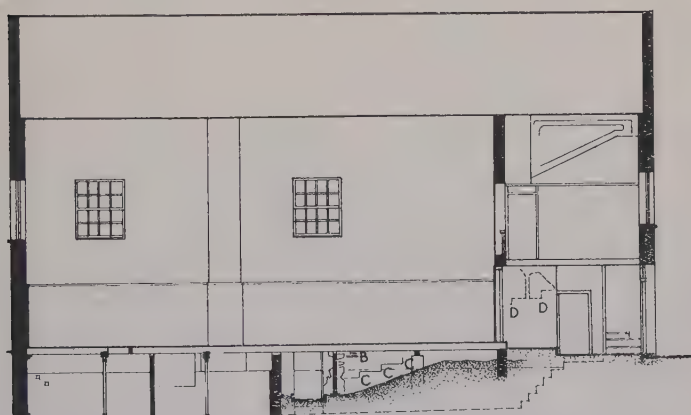


FIG 3B. LOUGHBOROUGH, 1822.

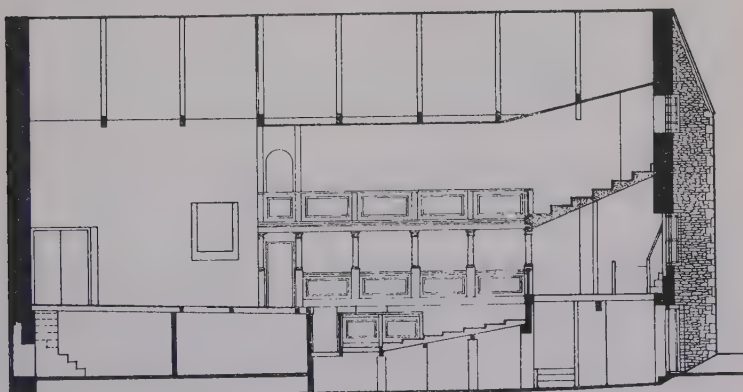


FIG 3C. RICHMOND, YORKSHIRE, 1788.

FIG. 3. COMPARATIVE LONGITUDINAL SECTIONS  
By Richard Leacroft

of a brick floor, and that above the line of a timber floor with a possible depth beneath. Two fireplaces exist in this area, one on either side of the building as indicated on the plan. There is a door leading out of the building in the rear wall.

A wall with several openings in it exists under the beam forming the front of the stage. The remainder of this under-stage area has a ceiling level with that at the front of the stage (Fig. 3a). It will be seen that the boards forming this ceiling also form the top tread of the existing flight of steps leading up to the main hall. It would appear that here is evidence of two later alterations. Probably the first alteration followed on the lines of that at Richmond when it was found that the theatre was no longer an economic proposition—the pit was removed and the pit area was floored over level with the stage. (The fact that the ceiling of this “pit” area is papered with pages from the *Ladies Journal* for June 1867, would suggest that the alteration took place about this date. The joists forming this ceiling have been shown on Fig. 2a, so that they should not be confused with the stage joists at the same level which are marked on Fig. 1a). The combination of flat and raked floor which resulted from this alteration was later found to be inconvenient, and a further flat floor was laid above these existing floors.

We know from the description quoted above that some form of pit existed here, and a wall exists suggesting the O.P. side of the pit well, but there is no sign of a corresponding wall on the prompt side. The cross-beam J, however, on Fig. 2a, stops short some 3ft. from the side wall in a manner suggesting that when it was first installed there was a wall supporting its end. Apparently considerable encroachments have been made into this under-stage area to provide extensions to the shop premises, especially that shown on plan above the entrance passage. The existing pit wall will be seen to enclose a W.C. (see Fig. 2a), and a further area approached from outside the building; both these areas have plastered ceilings beneath the floor joists which appear to form part of the original theatre. The end of this “passageway” nearest to the main entrance is of special interest; here a staircase is indicated on the plan (Fig. 2a) by dotted lines. This stair is indicated on the inner face of the wall by match-board panelling which lines the wall between the doorway K and the main pier L. This panelling bears traces of the red-ochre paint; it is shaped at its base to fit around the treads and risers of a staircase, and the plaster on the inner pit wall shows evidence of the under-side line of the original stairs which continue up to meet the joist M. which is placed directly below the plaster ceiling. These stairs appear to land at approximately the position marked by the dotted lines on Fig. 1a, at a level just below that of the front of the stage.

The width of these stairs corresponds with the straight joint in the stepped floor. Their presence raises some important points. Was

there originally a similar staircase on the opposite side of the theatre? It is unfortunately, at present, impossible to check this as the area involved (to which admittance was refused) is now incorporated in the shop. Was the centre flight of stairs an original feature of the building or was it introduced during one of the later alterations? The latter possibility seems to agree with the form of pit at Richmond, and presumably at Loughborough. A staircase in this central position would occupy an area which would be far more valuable for seating. Did the side stair lead into the pit, and if so, how were the back boxes, or stepped portions of the floor, and the gallery reached, and what was the position of the side boxes, if any? They must have been situated at a level which allowed sufficient head-room above the top step of these stairs.

Are the various individual features which this theatre possesses accounted for by the change in design of theatre auditoriums which was taking place about this period? There are only two ways in which an answer can be found; either a drawing of the interior of this theatre might come to light, when we should be able to see at a glance how these various features fitted into the scheme; or else similar features may be found in the remains of other theatres of this period.

The plans and sections shown here have all been drawn to the same scale, and in each case the inside face of the wall at the rear of the stage has been lined through, so that direct comparison may be made between the areas occupied by the stages, pits, vestibules, etc. It is of interest to note that even in buildings situated as far apart as Leicestershire and Yorkshire, the sizes of the various features remain remarkably constant.

A further note regarding Ashby theatres is worth recording here. Mr. W. Scott in *The Story of Ashby de la Zouch*, 1907, says: ". . . At an earlier time, however, a theatre was built in Vinrace's yard, behind what is now No. 17, Market-street; it was played in for the first time by Charles Stanton's Company, 8 May, 1812, and the last for the season on 17 June, the following month. At a later time another theatre, of a sort, appears to have adjoined one or other side of Mill-lane."

## THE THEATRE-REMAINS AT WISBECH.

**W**ISBECH, Cambridgeshire, possesses the shell of a theatre built in 1793. The interior has lost almost every sign of its original arrangement. From the information, however, gained at Richmond and elsewhere, and from a few remaining indications in the hall and its cellar, useful confirmatory evidence is obtainable and one fact at least of new information is made clear. The following brief note is the result of a visit made possible by the Society for Theatre Research and the kindness of Mrs. Munday, organizing trustee of the Wisbech

Society. Two talks have been arranged for Nov. 2nd and 3rd at Wisbech to amplify this note.

The building in main dimensions is almost exactly the same as those at Richmond, Ashby, and Loughborough, as is shown in Fig. 4a, b and c, drawn by the author to the same scale as Figs. 1, 2 and 3. We are thus able to confirm a regular, general pattern for English country theatres between 1780 and 1830. Of this pattern we now know many details.

The cellar plan at Wisbech reveals an arrangement of inner walls (F. and G. on Fig. 4a) under the front boxes, strikingly similar to that at Richmond even to the curved wall made to back the front boxes—those boxes facing the stage—though this wall was, at Wisbech, carried up from the cellar not reserved to the auditorium floor as at Richmond.

Two curious stone platforms with dwarf walls running inwards from them stand against the wall G (see also Fig. 4b); of these the purpose is not yet quite certain.

The original stage front was at the dotted line between A and B. The two curious curves at A and B are shaped timbers housed into the joists of the floor and each bearing a row of square holes as if for the insertion of a railing. These would seem to indicate that the stage boxes had curved ends. Similar timbers are found at C and D, apparently indicating that these corners of the box-fronts were also rounded off. This is a new feature in our study, though a somewhat similar disposition is seen in photographs of the old Barnwell Theatre, Cambridge (transformed into the Festival) and in the drawings of the Theatre Royal, Ipswich, in Eyre's MS. The purpose of this development appears to be to improve the sight-lines enforced by the progressively retreating forestage. It enables the proscenium doors to be set back at an angle (suggested at E in Fig. 4a) and thus to allow the back occupants of the stage box a better view of the stage.

Fig. 4b shows a section of the hall as it stands. Surviving features are the beam spanning the hall at the position of the old gallery front, and signs of making-good under the plaster at the positions indicated by the dotted lines. The roof above the old stage is open, that over the auditorium is ceiled and still shows the signs of an original cant-up over the gallery front. A trap exists still in the stage floor boards (suggesting that they are original) but this section of the floor is not raked: it may have been relaid at a later date.

From these signs and from knowledge of the previous theatres the rough reconstruction shown in Fig. 4c is possible. Curious metal plates still exist in the floor boards of the stage, suggesting the position of wings as shown in the figure.

Though the evidence at Wisbech is slight, it is firm and consistent with our growing knowledge, and the suggested addition of curves to the Regency auditorium is positive new information.

R.S.



## EARLY XIXth CENTURY PLAYS—5

BY ALLAN WADE AND ST. VINCENT TROUBRIDGE.

II.—PLAYS BY UNKNOWN AUTHORS (*cont.*).

- C. Bal. *The Cobbler Outwitted*. Colosseum. 6/1840. (*Era*, 14/6/1840).  
*The Conqueror's Steed*; or, *The Prophet of the Caucasus*. R.A. 4/1841. (*Era*, 11/4/1841).
- Bal. *La Coquette Soumise*. H2. 1825. (Ebers, 248).  
*The Days of Oliver Cromwell*; or, *Cavaliers and Roundheads*. Strand. 4/10/1847. (Bill, B.M.).  
*The Death Guest*. Lyc. 1834. (Williams, 150).  
*The Death of Napoleon*; or, *The Rock of St. Helena*. Vic. 7/1840. (*Era*, 5/7/1840).
- M.D. *Deeds and Doings of the Dark House*; or, *Simple Bess of Billingsgate*. Vic. 23/8/1841. (*Era*, 22/8/1841).
- Bal. *Le Diable Amoureux*. Her Maj. 3/1841. (*Era*, 14/3/1841).
- Ba. *Diana's Revenge*. Vic. 7/1840. (*Era*, 26/7/1840).  
*Doings in Bond Street*. Strand. 16/5/1842. (Bill, B.M.).  
 \**The Dread Sentence*; or, *Honor, Love and Friendship*. Strand. 30/12/1847. (Bill, Enthoven Coll.).  
*The Dumb Girl of the Inn*. Strand. 23/9/1847. (Bill, B.M.).
- Bal. *The Dumb Recruit*. C.L. 10/1840. (*Era*, 18/10/1840).  
*Ebu Bekr*; or, *The Emir's Edict*. Queens. 6/1840. (*Era*, 21/6/1840).
- Ba. *Ellen Trent*; or, *The Profligate* (founded on *Humphrey's Clock*). Colosseum. 6/1840. (*Era*, 21/6/1840).
- Op. Bal. *The Fairies' Home*; or, *The Test of Truk*. Colosseum. 6/1840. (*Era*, 21/6/1840).
- O. \**The Fancy Ball*. Strand. 8/10/1832. (Bill, B.M.).  
*The Farmer's Bride*; or, *Love, Hatred and Revenge*. Queens 28/12/1840. (*Era*, 27/12/1840).
- Bal. *La Fête Hongroise*. H1. 1824. (Ebers, 227).
- Bal. *Finette et l'Eveillé*. H1. 1821. (Ebers, 110).
- Bal. *La Foire de Smyrne*. H1. 1821. (Ebers, 110).
- Bal. *Games and Gambols*; or, *The Troubled Tailor*. Grecian. 4/1841. (*Era*, 11/4/1841).  
*Gil Blas at seventeen, twenty-five and fifty-two*. E.O.H. 8/1822. (Williams, 138).
- P. *The Gnomes of the Golden Caves*. C.L. 26/12/1844. (Williams, 57).  
*Grizelle*; or, *The Night Dancers*. Strand. 20/12/1847. (Bill, Enthoven Coll.).  
 (Although this performance was for Oxberry's benefit, we are not certain that the above is his burlesque ballet. That was given at the same theatre on 8/9/1847 as *G.*; or, *The Dancing Mad Maid* (1st time here). Clarence calls it *G.*; or, *Dancing Mad*. E.O.H. N.D. and adds Publ. by Barth).  
*The Guardian Sylph*. Queens. 4/1841. (*Era*, 4/4/1841).  
*The Hag of the Forest Raven*. S.W. 26/12/1828. (Williams, 16).

(to be continued).

## EDITORIAL.

WE are publishing in this number a few additions to the Register of Work in Progress. We hope that our readers will continue to keep us advised of any new research about the theatre that they are undertaking. We particularly appeal to libraries and institutions to point out to students using their resources in this field the advantages of sending in notice of their work so that it can be listed. If the Register is to be effective in avoiding overlapping it is important that all research workers co-operate in making it as complete as possible. Several students have been put into touch with one another by its means, and scholars have also been supplied with information about new material that has come to our notice in connection with their subjects.

We have heard from Messrs. Mander and Mitchenson of the addition to their collection of the theatrical part of the collection made by Randal H. New of Oxford. This group of material was noted on p. 112 of Gilder and Freedley's *Theatre Collections* (Stevens and Brown, 1936). It consists of programmes and magazine-cuttings mainly from 1870 to to-day. They also tell us that they have in their possession another portrait of Giovanna Baccelli further to those mentioned by Mr. Fletcher in his note on p. 5 of our present volume. This print is not mentioned in the *Harvard Catalogue of Engraved Dramatic Portraits* and is an oval stipple by A. Albanesi after I. Roberts, showing Baccelli as Creusa in *Medea and Jason*. We have now seen this little print which is interesting not only in itself but as a record of the famous ballet, *Medea and Jason*, which was produced at the King's Theatre, March 26th, 1781, with choreography by Vestris senior. From the costume in this print it is probable that she can now be identified as the female on Vestris's right in Nathaniel Dance's well-known aquatint of the ballet published by Boydell in 1781. We should be glad to add any further information to the subject, at present only sparsely documented, of the Eighteenth Century Ballet in England.

It is with deep regret that we learn on going to press of the sudden death of one of our advisers who was a most valued contributor to these pages—Dr. Alfred Lowenberg. His most recent work, now in the press, was the first annual publication of the Society for Theatre Research—*A Bibliography of the Theatre of the British Isles excluding London*. Mr. Kyrle Fletcher is writing an account of Dr. Lowenberg and his work as a preface. Dr. Lowenberg will always be remembered for his great book *Annals of Opera* of which we understand he has left corrections for a further edition.

## THE SOCIETY FOR THEATRE RESEARCH—BULLETIN No. 6.

*Joint Hon. Secretaries:* Sybil Rosenfeld and Bertram Shuttleworth  
7, Ashburnham Mansions, London, S.W.10.

*Hon. Treasurer:* H. M. Cotterill, 24, Floral Street, London, W.C.2.

*Annual Subscription: Two Guineas.*

THE Society's winter programme of meetings is now half-way through. In September Professor A. C. Sprague discussed Kemble's performance of Hamlet; he concentrated upon one particular performance, Kemble's first appearance in London at Drury Lane on September 30th, 1783, and he stressed the gulf that must lie between this alert eager actor who gained discriminating praise on almost every side and the cold stiff elocutionist at whom so much satire was directed in later years. In October J. Isaacs revealed a few tantalising glimpses of the Historical Dictionary of Theatrical Terms at which he has been at work for several years; it appeared that the examples of the earliest use of many theatrical terms in the O.E.D. are frequently an entire century too late! Some surprising examples of the longevity of actor-slang were quoted. In November Edward Carrick gave a detailed description of the Farnese Theatre at Parma; this vast "theatre of spectacle," which was used for less than a dozen productions in its entire history suggested interesting analogies with Astley's Amphitheatre and with recent experiments with the arena stage. In December a joint meeting with the Royal Institute of British Architects was devoted to "Theatre Architecture, its Tradition and Future," under the chairmanship of Norman Marshall. Richard Southern gave a sketch of the development of the playhouse in England, and was followed by Frederick Gibberd who discussed the dilemma of the contemporary architect, and asked the theatre people to make up their minds exactly what kind of a theatre they wanted, and then let the architects build it for them! Alec Clunes and others continued the discussion, which centred on the problems of fore-stage versus picture frame, and good sight lines versus the intimate placing of the audience around the actor.

The remaining meetings of the season are on Tuesday, February 7th at the Interval Club, when Cyril Beaumont will speak on "Writing of the Ballet—Some Sidelights"; and on Thursday, March 9th, at 29 King Street, W.C.2, when George Devine will speak on "Theatre Lighting and Dramatic Expression," with demonstrations provided by courtesy of the Strand Electric and Engineering Co., Ltd. King Street is at the junction of Garrick Street and Bedford Street, opposite the Moss Bros. corner. All meetings begin at 7.30 p.m. Admission is restricted to members of the Society, each of whom may bring a guest.

A special meeting was held in November at which it was decided to form a London Research Group of the Society. Among the many interesting suggestions that were put forward, ranging from an Encyclopaedia of British Theatres to the documentation of *A Streetcar named Desire*, it was felt that an attempt might be made to compile a series of essays on aspects of the theatre in Great Britain during the period 1850-1950, which might form a suitable publication for the Society to issue during the Festival of Britain. Volunteers who can offer a certain amount of time, either in research along these lines or in the writing of the essays, are invited to come forward. Arising from other suggestions for the indexing of various theatrical collections it was felt that a cross-index of titles (and sub-titles) in the Appendix of Professor Allardyce Nicoll's *Late XIX Century Drama* would be a great boon to all theatrical students; this is a considerable task that could only be undertaken by a group, but the work can be done at home and may appeal to some members who cannot spare the time for more exhaustive research. Anyone who can offer to spend a few hours copying the names of plays on to index cards is asked to send his name to the Hon. Secretary, when full instructions and—if necessary—a copy of the book will be sent to him.

Mr. Mayhew Rowland, a member of the Society, is now residing in France for a year, and has offered to undertake any research into the French theatre that members may require. Letters may be addressed to him c/o the Hon. Secretary.

The Society gratefully acknowledges the following gifts :  
London programmes from the Alfred Waring Collection, from Miss Winifred Isaac.

A collection of books, periodicals and mss., from Mr. John Parker.

Readers of *Theatre Notebook* may be interested to know of two performances of *The Lighthouse* that are being presented by the A.D.C. of the Dickens Fellowship. This play was specially written by Wilkie Collins for production by Charles Dickens in his drawing room at Tavistock House, Tavistock Square, now demolished. The ms. is in the Berg Collection at the New York Public Library; a ms. copy, in an unknown hand, is in the Forster Collection at the Victoria and Albert Museum, and there is another in the Lord Chamberlain's official records. There were three performances early in 1855 in which Dickens, Collins, Mark Lemon and Augustus Egg, with Georgina Hogarth (Dickens's sister-in-law) and Mary Dickens (his daughter) took part. It was played for charity later in the year at Campden House, Kensington. Enthusiastic accounts of the production, especially of Dickens's performance, have survived from the pens of Henry Morley, Mrs. Cowden Clarke and Juliet, Lady Pollock. Later the play was performed professionally by "the great little Robson" at the Olympic Theatre in 1857; Dickens's

performance was said to have been hardly less good than that of Robson. As far as is known the play was never printed, and has not been performed since. It is described as a typical Victorian melodrama, full of exciting situations.

The performances are at the Rudolf Steiner Hall, Park Road, Upper Baker Street, at 2.30 and 7 p.m. on Saturday, April 22nd. Tickets, numbered and reserved, at 10/-, 7/6 and 5/-, should be obtained in advance from the Dickens House, 48, Doughty Street, W.C.1. The entire proceeds are to be devoted to the Dickens House Endowment Fund (the Walter Dexter Memorial).

*Hon. Information Secretary, S.T.R.*

## GENEST'S ADDITIONS AND CORRECTIONS TO *THE ENGLISH STAGE*

By JOHN HARRINGTON SMITH AND WILLIAM G. B. CARSON.

STUDENTS of the English drama and theatre have long been aware of the value of the Reverend John Genest's *Some Account of the English Stage* (10 vols., Bath, 1832). A modern edition has been undertaken by Dr. William Van Lennep, Director of the Theatre Collection, The Harvard College Library, Cambridge, Mass., and Professor George Winchester Stone of George Washington University, Washington, D.C. In view of the magnitude of the task, however, no early completion is to be expected; and in the meantime it may not be amiss to announce that some additional material has recently become available with the acquisition by the Library of Washington University, St. Louis, Mo., of a set of Genest's work originally owned by the author himself, formerly part of the collection of the late Herbert S. Renton, of Chicago, Ill.

Besides Genest's autograph on the inside of the front board of each volume, and the formal signature, "John Genest, M.A." on the title-page of vol. I, it contains a number of "Additions and Corrections" in Genest's hand and in his unmistakable style. These are written on the flyleaves of the volumes. Variations in the color of the ink and departures from regularity in the order of page-numbers listed show that the entries were not made at a single reading by the author, but at successive readings; and although many of them are of no consequence, in the aggregate they testify to the pains Genest took with his work. Some, in their phrasing, suggest that he intended them to serve as a guide to the printer, in case a second edition should be called for, but if he had any such plans they were terminated by his death in 1839. The entries follow:

## [VOL. I].

N.B.—This is the best copy, as having additions and corrections.

- p. 378. Mohun's cha<sup>r</sup> 1671—Don Alvarez should have a Star, as being an original character.

## [VOL. II].

- p. 515. l.1—omit (see the Cheats) and add—This incident is taken from the Cheats.
- p. 39. 1681. Gomez should have a Star and Sir Timothy Treatall.
- p. 98. In Smith's characters, prefix L.I.F. to 1695.
- p. 176. In Sandford's characters 1690 Gripus should have a Star.
- p. 239. For Love in a Bottle—read—Love and a Bottle.
- p. 279. In M<sup>rs</sup>. Verbruggen's cha<sup>r</sup>—1691—Sir A. Love should have a Star.
- p. 280. Omit Hellena in Rover, as being quite a mistake.
- p. 298. For Mundas—read—Mundus.
- p. 405. Last line but one—omit—(probably O.S.).
- p. 541. Dogget's characters 1694—Dash should have a Star.
- p. 601. Norris' b<sup>t</sup>—for—who perform—read—who will perform.
- Add as Note to p. 192 l.11—after his words—M<sup>r</sup>. Bellamy showed me a copy of this play, printed in the same year with mine, by the same bookseller, and in the same type—but with the following cast—Sir Solomon Empty = Johnson; Freeman = Wilks; Careless = Toms; Cleremont = Mills; Ned = (no name); Doctor = Haines; Astrea = M<sup>rs</sup>. Knight; Clarinda = M<sup>rs</sup>. Rogers; Sylvia = M<sup>rs</sup>. Temple; Lady Dainty = M<sup>rs</sup>. Verbruggen; M<sup>rs</sup>. Friendlove = M<sup>rs</sup>. Powell; Fidelia = M<sup>rs</sup>. Moore;—It is difficult to account for the difference between the 2 copies—it being very improbable that 2 editions of an unsuccessful play should have been printed in the same year—*perhaps* part of the impression was worked off, before the printer received the cast—Johnson seems to have acted Sir Solomon in consequence of Pinkethman's illness, but he could not possibly have acted the part, when the Reformed Wife was revived, at D.L. Oct<sup>r</sup>. 31, 1707, as he was at the other theatre.
- p. 465. M<sup>rs</sup>. Barry's characters—LIF 1695—M<sup>rs</sup>. Frail should have a star.
- p. 37. Omit the Star to Ballio 1682.

## [VOL. III].

- p. 380. In Cibber's characters for 1708-1709, \*Simple in Rival Fools is omitted—it should follow \*Nicknack in Fine Lady's Airs.
- p. 144. Dec<sup>r</sup>. 20—the Editor of the Athenæum (Oct. 19, 1833) says that the Necromancer, after the 1st representation, was laid aside for several nights—σκηπτομαι

- p. 139. Pinkethman's characters—1694—2<sup>d</sup> Innkeeper should have a star.
- p. 371. April 11—for Horton—read—M<sup>rs</sup>. Horton.
- p. 378. For mæuvre—read—manœuvre.
- p. 263. M<sup>rs</sup>. Oldfield's characters in 1703 should begin thus: 1703. Hellena in Rover—\*Lucia, etc.
- p. 380. Cibber's characters in 1711-1712—Riot should have a Star.
- p. 394. May 10—For Able—read—Abel.
- p. 468. near the end—the reference to the Hay. in 1731 is wrong—it should be in 1735.
- p. 605. For Briton's—read—Britons.
- p. 625. For Able—read Abel.
- p. 139. Pinkethman's characters insert—1695 \*Snap in Love's Last Shift—omit Snap in 1709-1710.
- p. 552. In King John—for Chatillion—read Chatillon.
- p. 560. For Stephen's benefit—read Stephens' benefit.

## [VOL. IV].

- p. 500. 1.8—for desired—read—desired by him.
- p. 31. Oct<sup>r</sup>. 19—for Biographer's—read—Biographers.
- p. 40. Oct<sup>r</sup>. 18—for Maria—read Marcia.
- p. 51. 1.8—for Bailiff's—read—Bailiffs.
- p. 93. 1.12 for Dukes'—read Duke's.
- p. 146 (and p. 336). For Chatillion—read—Chatillon.
- p. 387. March 25—for Chatillion—read—Chatillon.
- p. 443. Nov<sup>r</sup>. 18—for—the irforces—read—their forces.—p. 443.
- p. 86. Line 8—for Wealty—read—Wealthy.
- p. 230. Add to Richard 3—at bottom of the page—Charles Fox wanted Garrick to revive the original play, but Garrick would not hear of it.

## [VOL. V].

- p. 408. 1.2—for April 27—read—April 21.
- p. 527. 1.5 —add star to Col. Oldboy.
- p. 134. Correct the latter part of Love in the City after London Magazine thus—Love in the City was cut down to 2 acts, and revived at D.L., Nov<sup>r</sup>. 21, 1785, as the Romp—it was acted with great success—the characters of Wagg, Spruce, and Miss Molly Cockney were omitted, and the dialogue was curtailed in other parts of it.
- All that is said about M<sup>rs</sup>. Mattocks and C.G. should be omitted—the Romp was certainly advertised in her first bills, but I suspect that her Farce was afterwards changed.
- p. 238. Add as Note to Cyrus—after M<sup>rs</sup>. Mattocks—it appears from an old Playbill that M<sup>rs</sup>. Lessingham acted Aspasia on the 2nd night—and probably on the 1st—but M<sup>rs</sup>. Mattocks' name stands to Aspasia in the 1st edition of the play as printed.

- p. 91. Jan<sup>y</sup> 23—for Chatillion—read Chatillon.
- p. 231. In M<sup>rs</sup>. Clives characters—Rosella should have a Star.
- p. 572. 1753-54—for Philocea—read Philoclea.
- p. 462. Line 16—for lively—read Lively.
- p. 408. Line 2—for April 27—read—21.  
[VOL. VI].
- p. 25. Add as Note to line 5—\*The Romp was perhaps changed to Three Weeks after Marriage.
- p. 590. Last line—omit—acted about 7 times.
- p. 377. 1.15—omit these words—and was first acted at C.G., March 28, 1778.
- p. 94 and 332 and 379 for Chatillion read Chatillon.
- p. 138. Add to M<sup>rs</sup>. Robinson's cha<sup>s</sup> in 1778-1779. Cordelia.
- p. 377. Omit in Romp these words—and was first acted at C.G., March 28, 1778.
- p. 497. For Brunton of C. read Brunton of C.G.
- p. 19. [Rest of the line undecipherable].  
[VOL. VII].
- p. 345 etc. In Palmer's characters Stars should have been prefixed to the following parts:  
DL 1767-1768—\*Sir Harry Newburgh.  
Hay. 1778—\*Sir Harry Freelove.  
Hay. 1779—\*Gondibert in Albina.  
DL 1797-1798.—\*Baron Steinfort.
- p. 317. 1790-1791—Lady Amaranth should have a Star.
- p. 245. S. Ireland here mentioned was not Henderson's Biographer—he was John Ireland.
- p. 427 and 428. Lover's Vows—omit what is said about Mr. T. P. as doubtful—the story was told me by Mr. Dimond but Taylor the [?] Oculist says he wrote the Prologue and the Doggerel verses—T.P. perhaps wrote the two Stanzas and the Epilogue—see M<sup>rs</sup>. Inchbald's latter Edition—and Bath, Dec<sup>r</sup>. 4,—1798.  
[Two lines undecipherable].  
[VOL. VIII].
- p. 202. 1.22—omit these words—his mother's sister was married to the Bp. of Ely—and substitute for them what follows—his wife told me (as I think) that he was great nephew to the Bp. of Ely.
- p. 470. Hay. summer of 1793—Sadi should have been marked with a Star.
- p. 499. Last line but three—for Imolus read Tmolus.
- p. 526. 1.3—for Dorville read Dorval.
- p. 620. D.L. 1786-1787—Lord Morden should have been marked with a Star.
- p. 642. 1.16—for contributed read contribute.

- p. 100. 1768-1769—omit the Star to Aspatia.  
 p. 102. 1.2 omit Priscilla Tomboy in Romp.  
 p. 15. 1.12 for fingers read figures.  
 p. 310. 1.3 for M<sup>rs</sup>. Siddons read M<sup>r</sup>. Siddons.  
 p. 279. Line 7—for sister read Niece.  
 p. 141. First line—\*Capt. Crevelt should have a Star.

## [VOL. IX].

- p. 387. 1.6—after Fanny—add—that part of the plot which concerns Lady Stanmore is evidently borrowed from Miss Edgeworth's Modern Griselda.  
 p. 7. 1.5—for Harcourt—read Heartall.  
 p. 22 and 23—something should have been noticed—n.l.  
 p. 11. 1.14 after engaged—add—at C.G.  
 p. 69. Something should have been noticed—n.l.  
 p. 321. 1.1—for Wlstead read Welstead.  
 p. 344. 1.16—for onfess—read—confess.

## [VOL. X].

- p. 430. 1.2—after account insert a small line—as thus—account—this offer they accepted.  
 p. 78. 1.9—for hecome—read—become.  
 p. 99. 1.17—between lanthorn and he finds, insert a small line—thus—  
 p. 166. Author's Triumph—for Mecaenas—read—Maecenas.  
 p. 103. Barlow's Peerage says—Earl of Lindsay was made Marquis by Queen Anne—I doubt this.

## TWO PROVINCIAL THEATRE MANUSCRIPTS

WILLIAM DOUGLAS was the owner of some of James Winston's mss. and himself continued Winston's work of collecting information about the provincial theatres. Two ms. notebooks of his deserve to be recorded. The first, which has been recently acquired by the Johannesburg Public Library, contains notes of varying length and interest on the theatres in the following towns: Ashby-de-la-Zouch, Barnstaple, Beverley, Berwick-on-Tweed, Boston, Bradford, Bristol, Bury St. Edmunds, Canterbury, Carlisle, Cheltenham, Colchester, Croydon, Derby, Doncaster, Durham, Exeter, Gainsborough, Galway, Gloucester, Grantham, Gravesend, Guernsey, Halifax, Harwich, Henley, Hereford, Hull, Hythe, Ipswich, Lancaster, Leamington, Leicester, Lewes, Lichfield, Lincoln, Louth, Lynn, Newcastle-on-Tyne, Norwich, Richmond (Yorks.), Rochester, Salisbury, Sheffield, Shrewsbury, Sleaford, Southend, Spalding, Stamford, Sunderland, Taunton, Teign-

mouth, Warwick, Weymouth, Whitehaven, Wisbech, Worcester, Yarmouth.

Scattered throughout town histories, local guides and the like is a mass of material about our provincial playhouses which has never been systematically explored. Douglas has taken most of his notes in this ms. from such sources though he has frequently added some lines on the later history of the theatres up to the middle of the 19th century—these presumably from personal knowledge or observation. *The Beauties of England and Wales* provides matter for several entries, and other source books are: James's *Bradford, History of the County of Lincoln*, Curtis's *Leicestershire*, Hutchinson's *History of Cumberland*, Smith's *History of Warwick*, Watson's *Wisbech*, Brayley's *Surrey*, Toulmin's *Taunton*, Stark's *History of Gainsborough*, *History of Carlisle*, Clarkson's *Richmond*, Lewis's *Topographical Dictionary*, and *Notes and Queries*. For some entries no source is cited.

Two of the most interesting notes are those for Gainsborough and Newcastle-on-Tyne. The Gainsborough one is taken from Stark's *History of Gainsborough* and describes the theatre which was built in 1772 for Herbert's company and abandoned in 1790. We learn from the Gainsborough Librarian that the building was pulled down as recently as August, 1939. Stark mentions that a largish painting of the interior by Parker, showing the proscenium and the pit, was at one time in the possession of Robert Duckle. Unfortunately the whereabouts of this picture is not now known, but if anyone could trace it it should be of considerable interest. Perhaps some Lincolnshire reader can shed some light.

The Newcastle entry is not attributed to any source, but it deals with the Mosley Street Theatre opened in 1788, and adds to the information to be found about it in Oswald's *Theatres Royal in Newcastle-on-Tyne*. Douglas states that the sum raised by eighty subscribers, who took 130 shares of £30 each, proved insufficient to build the theatre and £2,500 was borrowed from the Newcastle banks, which was afterwards repaid by raising £1,200 by way of annuity to be charged on the theatre, whilst another £1,000 was borrowed on security of a committee chosen from the subscribers. The proprietors' shares were afterwards sold at £12 and £15 each, but rose again in 1811-2 to £25. According to Douglas the actual building cost £5,051 18s. 10d. The following measurements are given: "Entire length 120 feet, breadth 54. About 64 feet from the front the width is increased 20 feet—Manager's room 12.6 × 8.6. Large Green room 18ft. square. Common do. 13.4 × 10. Stage from front line to back scenes 48 feet. Wardrobe 18 × 8. Stage keeper's room 18 ft. long and a Lumber place. Curtain 14½ feet from outside [curve] of orchestra. Stage since deepened."

A typical description may be quoted in full to show the kind of in-

formation Douglas supplies, in this instance from an unknown source : "*Croydon*. In 1800 Mr. Fly built a Theatre upon Crown Hill, which was neatly fitted up with upper and lower boxes, pit, and gallery, nearly on the plans of the then London Theatres—not many provincial Theatres exceeded it in neatness and convenience. For many years it was under the management of Thornton, who with a good company seldom failed to satisfy the inhabitants. About 1818 the Theatre was sold to Elliston, and was engaged by Beverley who kept it open five or six weeks in October and November."

Under Bury St. Edmunds Douglas cites *The Beauties of England and Wales* which ascribes the theatre of 1780 to a design by Robert Adam "a beautiful specimen of his taste and architectural skill—it is of white brick, but ornamented with freestone." One wonders whether there are any grounds for such an ascription and, if so, whether any plans exist. The information is repeated in Douglas's second notebook where, however, no sources are quoted for the entires.

This second ms. is in the New York Public Library. It is a larger volume and covers many more theatres. In addition to all those in the first volume except Galway and Harwich, it has entries relating to : Abergavenny, Aberystwyth, Alnwick, Andover, Arundel, Ashton-under-Lyne, Aylesbury, Banbury, Bath, Beccles, Bedford, Birmingham, Blackburn, Bolton, Bournemouth, Brecon or Brecknock, Bridgwater, Bridport, Brighton, Buckingham, Bungay, Bury (Lancs.), Buxton, Cambridge, Cardiff, Carmarthen, Chatham, Chelmsford, Chester, Chesterfield, Chichester, Coventry, Daventry, Deal, Depiford, Devonport, Dorchester, Dover, Douglas, Downham Market, Dunstable, Eastbourne, E. Dereham, Eye, Falmouth, Faversham, Folkstone, Gateshead, Gosport, Greenwich, Grimsby, Guildford, Harrogate, Hastings, Huddersfield, Huntingdon, Jersey, Kendal, Kidderminster, Leeds, Liverpool, Lowestoft, Ludlow, Lymington, Macclesfield, Maidstone, Manchester, Margate, Middlesbrough, Monmouth, Newark, Newbury, Newcastle-under-Lyme, Newmarket, Newport, Newport I.O.W., Newport Pagnell, Northampton, Nottingham, Oldham, Oxford, Penzance, Peterborough, Plymouth, Pontefract, Poole, Retford, Richmond (Surrey), Ripon, Rochdale, Ryde, Rye, St. Helens, Salford, Sandwich, Scarborough, Sheerness, N. and S. Shields, Southampton, Stafford, Staleybridge, Stockton, Stratford-on-Avon, Sudbury, Swaffham, Swansea, Tewkesbury, Thetford, Torquay, Totness, Truro, Tunbridge Wells, Ulverstone, Wakefield, Warrington, Wells, West Hartlepool, Whitby, Wigan, Winchester, Windsor, Wolverhampton, Woodbridge, Woolwich, Workington, Wrexham, York.

Scottish theatres : Aberdeen, Arbroath, Ayr, Dumfries, Dundee, Edinburgh, Glasgow, Greenock, Inverness, Kelso, Kilmarnock, Paisley, Perth.

Irish theatres : Belfast, Cork, Dublin, Kilkenny, Limerick, Londonderry, Newry, Waterford.

This notebook repeats some, but by no means all, of the particulars given in the Johannesburg one and generally adds considerably to the information about the later history of the theatres common to both. Indeed its entries are mainly concerned with managements and lists of these are given generally up to the 1850's or 60's, but a few as late as the 1890's. A typical entry is that for Southampton: "Prior to 1766 a company under Farren, father of the celebrated Miss Farren, afterwards Countess of Derby, acted in the Town Hall. In that year a Theatre was built by Mr. Samuel Johnson, which soon came into the hands of Collins and Davies. In 1803 Collins erected the present Theatre in French Street, Mr. Slater, architect, furnishing the design. On the death of Collins in 1807 Kelly and Maxfield became Managers, and continued so for a number of years. They have been followed by Shalders 1828--Barker 1842--Abingdon 1843--Parker 1846-7-8-9--G. Owen 1851--Plunkett 1852--Holmes, 1853 to 1856--Mills 1858, Everitt 1859, Mills 1860, &c., Gordon 1867-8."

With so little known about the history of our provincial theatres in the 19th century and with no indication of sources in this ms., it is difficult to check how accurate Douglas is. He does make mistakes, as when he states that John Arthur built a theatre in York when he never got further than a project. Yet even if his lists and dates of 19th century managements need confirming they are signposts in a bewildering and uncharted country. Like his predecessor Winston, Douglas made only a small beginning in an immense task. Any collection of facts about our neglected provincial playhouses is of value; it remains for historians working on individual theatres to assess the value of Douglas's notes. [*Theatre Notebook* possesses a microfilm of the New York notebook and would be pleased to supply particulars about specified theatres on request]. S.R.

## ENGLISH PANTOMIME AT PARIS

IT is interesting to record evidence of a performance of an English pantomime at Paris. This is contained in a *livret* entitled *Arlequin, Pantomime Anglaise, en Trois Actes et Onze Tableaux*, performed for the first time at the Théâtre des Variétés, August 4th, 1842. The performers were as follows: Arlequin, M. Howel; Clown, M. T. Mathews; Pantalon, M. Garden; Colombine, Miss Maria Froid; La Reine des Fées, Miss Emily Fitz-James; Une Fée, Miss Anna Plowman. The machines were under the direction of M. Pierre Thuillier, the machinist of the theatre, but the transformations were in the charge of M. Blamire, of Covent Garden Theatre. This pantomime was well received at Paris. Gautier praised its buffooneries, especially a parody of the Cachucha danced by Tom Matthews. I.K.F.

## THE SANS SOUCI THEATRE

GERALD FORSYTH.

IN 1793 Charles Dibdin (1745-1814), the well-known dramatist and song writer, purchased a plot of land on a site now occupied by Leicester Place, Leicester Square, and erected a small theatre which he called the "Sans Souci." Part of the site was occupied by the Feathers Inn, so called because of its proximity to Leicester House, the residence of Frederick, Prince of Wales. The inn had been a favourite resort of Hogarth.

The performances given by Dibdin, who first came into prominence by his playing of Mungo in *The Padlock*, composed by himself and produced at Drury Lane in 1768, mainly consisted of sketches and songs of his own composition. He also sold his own songs at a little music shop attached to the theatre.

In 1805 he was awarded a pension by the government of the day and on the strength of this he retired, but the pension was rescinded by the succeeding government and he was forced to re-open his music shop. However, the pension was restored before his death in 1814.

After Dibdin's regime the theatre, which was too small for any real theatrical representations and never a success financially, was mostly used by amateurs. In 1832 it was re-opened, by subscription, for performances of vaudeville, and in 1834 a French company appeared here. After that it was closed and converted into a hotel—the "Hotel de Versailles." "Baron" Nicholson, who ran the infamous "Judge and Jury" shows called it, in his memoirs, an "elegant little theatre."

Charles Dibdin is depicted on the stage, see *Harvard Catalogue of Dramatic Portraits* I, 365. The construction of the proscenium, the railing to front of stage, and the use of Venetian blinds to the boxes are unusual features.

## AN EARLY WEST' SHEET?

By D. SEATON-REID.

THROUGH the courtesy of Dr. Van Lennep, I have a photograph of what would appear to be a very early sheet of Theatrical Characters published by William West. This is an undated sheet of six characters, three male and three female, inscribed at the top, "CHARACTERS in the BEEHIVE," and at the bottom of the sheet, "Published at No. 13 Exeter Street, Strand."

The characters are coloured, and in the traditional style, but with rather short legs in the case of the three male figures and very crudely drawn, similar in many respects to some of the early Jameson sheets.

*The Beehive*, by John Millingen, was first produced at the Lyceum Theatre, London, on January 19th, 1811, and as West is known to have



*Van Aken Del.*

*Redwell Sculp.*

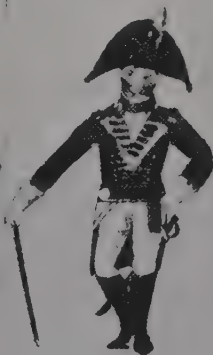
THE SANS SOUCI THEATRE (opened 1793)

Gerald Forsyth Coll.

# CHARACTERS in the BEEHIVE.



*Mingle*



*Capt' Rathan*



*Capt' Morton*



*L. maly*



*Cecily*



*M. Mingle*

*Published at N° 13, FLEET STREET Strand.*

published many of his sheets only a few days after the original stage productions, it is quite possible that he published this sheet in January 1811, as he was certainly publishing from 13, Exeter Street on January 26th, when he issued the three plates of *The Duke of York's Band*.

It is very probable that the *Beehive* sheet was an experimental production drawn by West himself, and being dissatisfied with the result, he decided to employ an artist for his future publications.

A single plate of *The Beehive* is mentioned in West's *Catalogue* in the Ralph Thomas Collection in the British Museum.

## A WEST ARTIST

By H. D. SPENCER.

LITTLE is still known of the artists responsible for the numerous and excellent Juvenile Drama sheets published by William West, for this publisher seems to have discouraged his artists from signing their work and there are few positive clues to help in identifying the several hands which at one time or another were employed. Certain signatures, however, do occur on the large Theatrical Portraits, and these may help to authenticate certain styles of drawing which appear in the Juvenile Drama sheets.

In this connection it is interesting to note that a few of the portraits published by West c. 1817-1819 bear the signature of one C. Tomkins and, from the similarity of style and line, it seems reasonable to attribute to this artist the unsigned Juvenile Drama character sheets of several of the plays originally issued during this period, viz. *The Casket of Gloriana*, *Jack the Giant Killer*, *Blind Boy*, *Dervise of Bagdad*, *El Hyder*, *La Perouse*, *Forty Thieves* (first five plates) and, quite possibly, others. All these sheets are well drawn and the characters display an individuality of attitude and costume suggestive of delineation from the actual stage production.

According to Bryan's *Dictionary of Painters and Engravers*, a certain Charles Tomkins was born in London in 1750, the son of William Tomkins, A.R.A., and a member of a fairly important family of artists. There is some confusion regarding the actual date of his death, variously stated by different authorities as having occurred in 1805, 1810 and 1823, but it seems unlikely that this not inconsiderable artist could have been the one employed by West, although, quite possibly he was the engraver of the early theatrical portrait of "Mr. Helme in the character of Blackbeard" published by C. Beauclerk at 377, Strand in 1799, mentioned by George Speaight in *Juvenile Drama* (p. 18).

A second artist of the same name, who may or may not be related to this family, is recorded by J. R. Planché in his *Recollections and*

*Reflections* (ch. viii), when he describes meeting two young scene painters at the Coburg Theatre, presumably some time in the early 1820s :

"I retain one recollection of this theatre which is really interesting. I was much struck one evening by the admirable painting of the interior of a Swiss cottage, with a wooden gallery and staircase ; and meeting Glossop in the lobby between the acts of the piece—the title of which has escaped me—I complimented him on the possession of so good an artist, and inquired his name. 'That scene,' he replied, 'was painted by two boys. Come behind with me, and you shall see them ; they will be pleased with your praise.' 'I followed him, and on the stage saw two lads playing at leap-frog. Those were the painters. I was introduced to them. The name of the youngest was Charles Tomkins ; the other's name was Clarkson Stanfield.

Tomkins migrated to the Adelphi, where he attained considerable reputation ; but was unfortunately compelled to relinquish his profession in 1838, from the effects of a sunstroke, and died shortly afterwards in the prime of life."

It is an entertaining idea to identify this young scene painter—no doubt, the word "boy" was used by Planché in a comparative sense—with the artist who may have commenced his career visiting the English Opera House, Regency and Coburg Theatres to obtain, at first hand, accurate impressions for his spirited drawings for West's sheets and, while the evidence is far from conclusive, it seems to be a theory which might well repay further investigation, as a first step in clearing up the anonymity of these early Juvenile Drama artists.

## THE ORIGIN OF *THE THEATRIC TOURIST*

By JOHN E. CUNNINGHAM.

IN the second number of Volume I of *Theatre Notebook* appears an article by Percival Hinton on the Birmingham Theatre Royal Library, and in the seventh number C. B. Hogan gives an account of the manuscript of *The Theatric Tourist*, a publication by James Winston, which came out in eight numbers between 1804 and 1805, and then ceased. In my research on the Theatre Royal, I have made a discovery which, in a way, connects these two articles : amongst the manuscript plays of the old Theatre Library, now housed in Birmingham Reference Library, and so far uncatalogued, is a bulging folder marked "Clarineti," which must once have held the score of a work for use in a theatre orchestra. Inside is a great number of letters, for the most part addressed to James Winston, at Tottenham Court Road ; many are mounted on quarto sheets, perhaps by Winston himself, while others have been

put into paper folders, with a pencilled note of their contents in a modern hand—probably that of R. Crompton Rhodes, to whom the collection of plays belonged. There are also about a dozen sheets of written text for *The Theatric Tourist*: these seem to be a first draught—they do not bear directions to the printer. Finally, there is a set of proofs of the publication itself—all eight numbers, making seventy-two pages of text, but without plates. There is a title-page, such as was issued for the binding of the complete set: and on it, round the caption “by a Theatric Amateur” is written, in a nineteenth century clerical hand, “James Winston is implied, but really written by E. J. Longley, Tally Office, Exchequer.” A loose sheet in the file, with a list of plates on it, is in the same hand: but who Longley was I cannot say.

The letters are a very interesting find. Winston’s method was to write to the managers of theatres and circuits, asking for information and drawings: these are their replies, from all over the country. If the managers did not know much about their theatres, they were asked to get in touch with local antiquaries or the like: thus the Birmingham correspondent enclosed some notes by an architect who had to do with the rebuilding of the Theatre Royal; and he is one of the few contributors who gives details of the dimensions of the stage and interior. Most of the writers are more concerned with humorous anecdotes, and, as is natural, prices and profits. Some of their sketches are elaborate, but they are all of the outside of the buildings. Many of them knew Winston personally, and their information is broken into by business, reminiscences and compliments. They are not the most satisfactory correspondents—almost every letter begins with an apology for a long delay in replying. Most of them were on circuit: one explains that he has been painting—presumably scenery; another ends “excuse all errors, but it is twelve o’clock, and I am near asleep.” The style is not always of the best. Charles Mate, writing from Dover, begins thus: “Now my good friend if I have not Hit the Marke I never shall—and so without ceremony heres off—This Bilding is from the Stone Cel at Botom which runs as you will see right a cross the bilding, it is 8 inches wide . . .”

Winston was sent odd information—the long Prologue spoken at the opening of the Brighton and Lewes Theatres in 1792, an account of the Stourbridge Fair held near Cambridge—and he often seems to have printed what his informants sent him without alteration. It was his method of acquiring information which caused the *Tourist* to cease in 1805. He received too much that was trivial, and he seems to have been over-nice in the preparation of the work for publication. There are some letters between him and J. C. Stadler, who engraved the plates, and who complains that Winston wants too much for his money. The plates were done “at the low price of fifteen shillings; but I did not expect all that particularity that you now expect . . . Good Sir, there is nothing in this World without Trouble, particularly publishing . . .”

the price is too low a great deal to require all that nicety and perfection." The cost of printing the first number was £11-14-6: with the printer and publisher, Thomas Woodfall, Winston seems to have been on good terms. But his care and method were his downfall; there is a draught of a circular, beginning "The great anxiety and attention connected with the production of a Work that cannot be conducted but by keeping up a constant correspondence with some part or other of the United Kingdom; and in looking after the various branches concerned therein; having materially and unexpectedly interfered with his other views of life: the Proprietor of the Theatrical Tourist begs leave to inform his Subscribers, and the Public in general that he is under the painful necessity of closing it *for the present*." And he sends them all a title-page to bind their numbers with.

Full details of all these letters are not possible here; though I append a list of all those towns from which there is correspondence in this collection. To amateur and scholar alike, it is fascinating reading.

Andover	Derby	Lynn	Scarborough
Barnstaple	Dover	Maidstone	Sheffield
Bath	Eastbourne	Manchester	Shepton Mallet
Battle	Edinburgh	Margate	Southampton
Bideford	Exeter	Newbury	Stroud
Birmingham	Faversham	Newcastle	Taunton
Bridgewater	Folkstone	Norwich	Tenterden
Brighton	Frome	Oxford	Tewksbury
Bristol	Gainsborough	Peckham	Tiverton
Canterbury	Grantham	Plymouth	Tunbridge Wells
Cheltenham	Halifax	Portsmouth	Wells
Chester	Henley	Reading	Weymouth
Chichester	Lewes	Richmond	Wincanton
Cirencester	Lincoln	Roehampton	Windsor
Colchester	Lichfield	Rye	York
Croydon	Liverpool	Salisbury	

## EARLY XIXth CENTURY PLAYS—6

By ALLAN WADE AND ST. VINCENT TROUBRIDGE.

### II.—PLAYS BY UNKNOWN AUTHORS (*Cont.*).

- P. *Harlequin and Old Father Time*. Colosseum. 6/1840. (*Era*, 14/6/1840).  
*Harry Bluff*; or, *Look Out for Squalls*. Queens. 6/1840. (*Era*, 28/6/1840).  
*The Haunted House*; or, *The Dream Girl of Devon*. Strand. 17/5/1847. (Bill, B.M.).

- D. *The Hebrew Maiden*; or, *The Lost Diamond*. C.L. 4/1841. (*Era*, 25/4/1841).  
*He with the Hump*. C.L. 26/12/1846. (Williams, 58).  
*Hogarth's Marriage-à-la-Mode*. Strand. 24/5/1847. (Bill, B.M.).  
 (Probably the same as the following).  
 \**Hogarth's Mirror*. Strand. 26/4/1847. (Bill, B.M.).
- Bal. *Honneur aux Dames*. H1. 1824. (Ebers, 227).
- Sk. *The Hustings*. Strand. 13/3/1837. (Bill, B.M.).
- D. *The Imperial Guard*; or, *A Soldier's Love*. Strand. 11/11/1850. (Bill, B.M.).
- Bal. *L'Impromptu Allegorique*. H1. 1821. (Ebers, 110).  
*Is he Dead?* or, *Murder will out*. Strand. 3/5/1847. (Bill, B.M.).
- F. *It's Mother's Pet*. Strand. 14/2/1848. (Bill, B.M.).  
*Jack Ketch*. M'bone. 1846/47. (Williams, 85).  
 (Possibly the play by G. Almar. Dicks, 508).  
*Jack Sheppard*. C.L. circa 1839/40. (Williams, 52).  
*Jack the Painter*; or, *The Destruction of the Dockyard*. Queens. 9/11/1840. (*Era*, 8/11/1840).
- Bal. *Jadis et Aujourd'hui*. H1. 1824. (Ebers, 227).
- Bal. *La Jeunesse d'Alcide*. H1. 21/7/1821. (Ebers, 108).
- Bal. *Les Jeux de Flore et Zéphyre*. H1. 1821. (Ebers, 110).
- D. *Joan of the Hatchet*. Queens. 6/1840. (*Era*, 7/6/1840).
- Bal. *Justine et Lisette*. H1. 1823. (Ebers, 195).  
*King Arthur*; or, *The Knights of the Round Table*. R.A. 9/1840. (*Era*, 13/9/1840).  
*King Lud of Ludgate*. C.L. 26/12/1845. (Williams, 57).  
 \**Ladies at Court*; or, *The Tale of a Palace*. Strand. 9/8/1832. (Bill, B.M.).
- F. *The Last of the Lotteries*. Strand. 6/9/1847. (Bill, B.M.).  
*The Last Witness*. C.L. 10/1840. (*Era*, 18/10/1840).  
*The Life and almost Death of Joan of Arc, the Maid of all Work*. Strand. 31/5/1847. (Bill, B.M.).  
*The Life of James Dawson*; or, *The Rebel of 1745*. Vic. 6/9/1841. (*Era*, 5/9/1841).
- Bal. P. *Lilla*. Grecian. 8/1840. (*Era*, 23/8/1840).
- Ext. *The Lion King*. Vic. 6/1840. (*Era*, 21/6/1840).  
*London Beaux and Bath Belles*. Strand. 24/6/1848. (Bill, B.M.).  
*Love among the Roses*. E.O.H. 1/7/1822. (Williams, 138).
- M.Rom. *Madeline*; or, *The Pool of the Drowned*. Vic. 16/8/1841. (*Era*, 15/8/1841).  
*The Magic Glass*; or, *Past, Present and Future*. Strand. 13/9/1847. (Bill, B.M.).  
 (Possibly the same as *Past, Present and Future*, by Nelson Lee. L.C. Standard, 1847. (N.).  
*The Maid and the Monk*; or, *The Bravo of Chiozza*. Vic. 6/1840. (*Era*, 7/6/1840).  
*The Maiden Lane Murder*; or, *Battle Bridge in 1730*. Clarence. 15/11/1832. (Bill, B.M.).
- Ba. *The Maid of Madrid*. Strand. 7/1841. (*Era*, 11/7/1841).
- Bal. *Le Mandarin Chinois*. Garrick. 13/9/1841. (*Era*, 12/9/1841).

- D. *Marco Sciarro*; or, *The Chief of the Arbutzi*. R.P. 10/1840.  
(*Era*, 18/10/1840).  
(A M.S. by Charles Dillon, not noticed in N., was given at C.L. on 6/5/1844).
- Bal. *Le Mariage Secret*. H1. 1826. (Ebers, 304).  
*Mary Clifford*. C.L. circa 1839/40. (Williams, 52).
- D. *Mary Clifford, the Foundling Apprentice Girl*. Vic. 9/8/1841.  
(*Era*, 1/8/1841).
- D.D. *Mary White, the Charity Girl*. C.L. 10/1840. (*Era*, 18/10/1840).
- Vaud. *A Match in the Dark*. Grecian. 4/1841. (*Era*, 11/4/1841).
- Ba. \**Me and Myself*. Strand. 19/1/1834. (Bill, B.M.).  
*The Midnight Hour*; or, *The Lost Wager*. Strand. 7/2/1848.  
(Bill, Enthoven Coll.).  
*The Minstrels of Provence*; or, *The Gypsies' Stratagem*. Strand.  
7/2/1848. (Bill, Enthoven Coll.).  
*The Miser's Grave*. C.L. circa 1839/40. (Williams, 52).
- F. \**Mr. Pep*; or, *The Lion and the Tiger*. Strand. 23/2/1835.  
(Bill, B.M.).  
*Montezar*; or, *The Heroine of Padua*. Queens. 9/12/1840.  
(*Era*, 6/12/1840).
- P. *Mother Goose's Goslings*. S.W. 2/8/1841. (*Era*, 1/8/1841).
- F. *Moving Statues*. Olym. 10/1840. (*Era*, 18/10/1841).
- M.D. *The Mysterious Hermit*; or, *The Brigands of Sicily*. Olym.  
23/8/1841. (*Era*, 22/8/1841).
- Vaud. *Napoleon Buonaparte*; or, *The Deserter and his Dog*. Albert.  
7/1840. (*Era*, 26/7/1840).
- \**Neglected Wives*; or, *Petticoat Management*. Clarence. 31/5/1832  
(Bill, B.M.).  
*Neptune*; or, *Harlequin Woodcutter*. E.O.H. 1805. (Williams, 119)
- Bal. *Nina*. H1. 4/5/1821. (Ebers, 94).
- Bal. *La Noce de Tamar*. H1. 1827. (Ebers, 344).
- Ca. *The Old English Gentleman*. Queens. 2, 8, 1841. (*Era*, 1/8/1841).  
*The Old Oak Tree*. Lyc. 8/1835. Music, Macfarren. (Williams,  
151).
- D. *Old St. Pauls*; or, *The Perils of the Plague*. Queens. 2/1841  
(*Era*, 21/2/1841).
- Bal. *Orphée*. H1. 1805. Music, P. von Winter. (Kelly, 326).
- F. *Our Irish Lodger*. Vic. 6/1840. (*Era*, 21/6/1840).
- Bal. *Le Page Inconstant*. H1. 1824. (Ebers, 227).
- Bal. *Les Pages du Duc de Vendôme*. H1. 1822. (Ebers, 156).
- F. *The Painter's Study*; or, *The Rival Valets*. S.W. 2/8/1841.  
(*Era*, 1/8/1841).
- Bal. *Paris et Enone*. H1. 27/1/1821. (Ebers, 88).  
*The Partners*; or, *The Old House of Paris*. Queens. 12/1840.  
(*Era*, 13/12/1840).  
*The Patriot's Doom*. C.L. 1839/40. (Williams, 52).  
*Paul the Poacher*. M'bone. 1846/47. (Williams, 85).  
(A P the P by Elton was produced at the Surrey in 3/1832).
- Bal. *Le Paysanne supposée*. H1. 1821. (Ebers, 110).
- Bal. *Le Petit Chaperon Rouge*. H1. 1822. (Ebers, 167).  
*The Phantom Corporal*. Strand. 20/12/1847. (Bill, Enthoven  
Coll.).

- P. *Philip Quarl, The English Hermit; or, The Sleeper Awake.* Olym. 11/1840. (*Era*, 8/11/1840).  
*The Pirate's Vault.* Strand. 9/8/1847. (Bill, B.M.).  
*The Pool of the Drowned.* C.L. 1839/40. (Williams, 52). (cf. *Madeline* above).
- D. *The Prisoner's Secret.* Strand. 29/11/1847. (Bill, B.M.).
- B.O. *The Regatta.* Strand. 16/8/1847. (Bill, B.M.).  
*Richard Turpin; or, The Fate of the House of Rookwood.* Vic. 7/1840. (*Era*, 5/7/1840).  
*Ride a Cock Horse.* Lyc. 12/1835. (Williams, 152).
- Bal. *Le Rose et le Bouton.* Hi. 1827. (Ebers, 344).  
*The Royal Crusader; or, The Black Brand of Rome.* M'bone. 1846/47. (Williams, 85).  
*Sarah the Jewess; or, The Extorted Oath.* M'bone. 1846/47. (Williams, 85).
- Bal. *Le Seigneur Généreux.* Hi. 1821. (Ebers, 110).  
*Shakespeare (His Life and Times).* Strand. 31/8/1847. (Bill, B.M.).  
*The Sheep's Trotter.* R.P. 4/1841. (*Era*, 18/4/1841).  
*The Siege of Troy; or, The Great Horse of Greece.* R.A. 8/1840 (*Era*, 2/8/1840).  
*Sixteen-String Jack.* C.L. 1839/40. (Williams, 52). (Possibly the play by W. L. Rede).  
*The Soldier's Gift.* Strand. 24/6/1848. (Bill, B.M.).
- Bal. *The Soldier's Return; or, The Cockney Sportsman.* Queens. 2/1841. (*Era*, 21/2/1841).  
 \**Some Passages in the Diary of a Physician.* Strand. 11/5/1847. (Bill, B.M.).
- Bal. *The Sprite of the Vineyard; or, The Green Devil of the Rhine.* Strand. 14/2/1848. (Bill, B.M.).  
*Sweet Poll of Horsleydown.* C.L. circa 1839/40. (Williams, 52).  
*Sweet Poll of Horsleydown; or, Poor Joe the Marine.* Vic. 23/8/1841 (*Era*, 22/8/1841).  
*The Swing Bridge.* E.O.H. 1823. (Williams, 139).
- D. *Sybil Clare.* Queens. 11/1840. (*Era*, 29/11/1840).  
*The Tailor's Doom.* C.L. 1839/40. (Williams, 52).  
*Take Care of Your Wife!* Strand. 3/5/1847. (Bill, B.M.).
- Bal. *Tea Tartar.* Queens. 6/1840. (*Era*, 14/6/1840).
- Bal. *Le Temple de la Concorde.* Hi. 1826. (Ebers, 304).  
 \**The Treasure Seeker; or, The Mill of Austerlitz.* Strand. 6/9/1847. (Bill, B.M.).  
*The Vagrant—his Wife and Family.* Strand (1st time here). 30/6/1845. (Bill, B.M.).  
*The Veteran of the Old Guard; or, The Cross of Gold.* Strand. 20/12/1847. (Bill, Enthoven Coll.).
- Vaud. *Victor Hugh; or, The Dog Friend.* Albert. 8/1840. (*Era*, 2/8/1840).
- O. *La Virgine del Sole.* Hi. 1804. Music, Meyer. (Kelly, 342).  
*A Vision of St. Helena.* Adel. 12/1840. (*Era*, 13/12/1840).
- Mil.D. *The Warrior Peasant.* Strand. 27/9/1847. (Bill, B.M.).
- D. *A Woman's Heart.* Queens. 3/1841. (*Era*, 7/3/1841).  
*Zara; or, The Zingarian Girl.* Strand. 22/7/1847. (Bill, B.M.).

## THE CASE OF Mr. LEE MORETON

By ALAN S. DOWNER.

IN the third instalment of "Early XIXth Century Plays" published in *Theatre Notebook*, III, 58, there appears as the author of *Judith, or the Maid of Geneva* one Lee Moreton. In so listing this mysterious gentleman, the authors of the article are but following Nicoll who, in his *History of Early Nineteenth Century Drama*, II, 351, records his authorship of *Lodgings to Let*, produced at the Strand in 1839. Moreton was, as he freely acknowledged, the stage name chosen by Dion Boucicault for his first attempts at acting (1838-1839) and, according to the *Dictionary of National Biography* (where the name is mis-spelled Morton), playwriting; for *London Assurance* was produced under the pseudonym in 1841.

The continuing use of the pseudonym for *Judith* in 1844, after the success of *London Assurance* had permitted him to reveal his identity, is a corroboration of the dismal picture usually drawn of the plight of the playwright in the early nineteenth century. Boucicault was able to get an interview with Charles Matthews only because the stage-door keeper mistook "Mr. Moreton" for Maddison Morton, the firmly established, successful hack. Boucicault's insistence on the correct spelling of his stage name, and his assurance that he assumed the name only for "amateur theatricals"<sup>1</sup> suggests that he had early learned the truth of the adage about hitching your wagon to a star.

Since only a pittance was paid to dramatic authors, Boucicault was forced to furious productivity. In 1844 under his own name he provided various companies with seven plays. The appearance of *Judith* as by Lee Moreton may be laid to one of two motives—for some reason he did not wish his other managers to know that he was writing for the Adelphi, or, more likely, eight productions in a year might cause even the popular audience to suspect the quality of what it was seeing. The authors of detective stories in our own time have been known to resort to such stratagems. Certainly such early experiences, such desperate attempts to make a living from his chosen profession, had much to do with the reforms which Boucicault later instituted: royalties, the long run system, etc.

"Lee Moreton" also played a minor role in the stage history of his period. The success of *London Assurance* apparently suggested to its producer, Charles Mathews, an excellent scheme for tormenting W. C. Macready, who as proprietor of the National Theatres, had publicly proclaimed his intention of fostering new talent. Mathews allowed (if he did not encourage) the rumour to get round that the genius who had composed *London Assurance* had been turned down by Macready, with the implied question, "Who is *really* the sponsor of untried playwrights, the great tragedian or the (greater) comedian?" When the

<sup>1</sup> See his article, "The Debut of a Dramatist," in *The North American Review*, reprinted in all essentials by Townshend Walsh, *The Career of Dion Boucicault*, New York, 1915.

story reached Macready, by way of his leading lady, Helen Faucit, it had acquired some circumstantial details. It was falsely stated that "Moreton" had submitted a comedy, *Woman*, to Macready during his period of Covent Garden management, that Macready had agreed to produce it, "if he would take the good speeches out of the woman's part" and put them into Macready's. At first Macready affected great indifference, but the slander grew upon him. He instituted a search for "Moreton," persuaded him to sign a denial of the whole story, and thus publicly denied his own involvement. Mathews had the double satisfaction of a successful practical joke and some excellent publicity: *Woman* was presented as "by Dion Boucicault" at Covent Garden in 1843.

## BOOK REVIEWS.

By D. W. CHALK.

*Civic Theatre Design* by Richard Leacroft, A.A. Hons. Dipl., A.R.I.B.A. (Dennis Dobson Limited, 10s. 6d.) in the International Theatre and Cinema Series, edited by Herbert Marshall, is not, as its name implies, a treatise on theatre *design* so much as a handbook on the planning and equipment of stage and auditorium areas suitable for the new type of civic theatre. Here is no mere academic distinction: in the drafting of a new building the aesthetic and scientific sides of the problem are indivisible, more reason for not confusing them in the mind of the layman.

So far as it deals with planning—especially that of the working areas backstage—*Civic Theatre Design* is as progressive as it is for the most part sound. If some of its dictates seem to be based on a slightly arbitrary authority it nevertheless wisely relies upon its bibliography to furnish the "fundamentals." On the other hand, such *design* as does find its way into the book, in illustrations on auditoria and external elevations, one may feel to be unduly negative or, as in the case of the switchboard-screen to the stage box, even weak. One appreciates the author's reticence, but surely such a title was opportunity enough to focus the attention of building committees upon that pathetic need for as high a standard in the design of our present-day little theatres, as in the planning of them.

Until recently a practising scenic artist and designer as well as an architect, Mr. Leacroft is thus able to bring an enthusiastic freshness into his book, whilst retaining its feeling for *theatre*. It is essentially practical. If inclined to speak "from the carpenter's shop," he nevertheless approaches the whole problem of theatrical presentation on a front that is not only broad, at a sacrifice of detail admittedly, but also develops from an intimate knowledge of repertory, including the existing economic organisation Front of House, and the working and social conditions that pertain backstage. Many readers will also welcome mention of certain new subjects such as "stage redundancy" and the prefabrication of theatre work-areas,

Drawing upon the past, the author's main thesis in stage-in-relation-to-auditorium planning is to induce a feeling of *rapprochement* between actor and audience. Surely at best this is a vexed question often varying with production and producer and as such, both sides should be put. The complete abolition of a permanent proscenium, for instance, is a matter upon which local committees should not be unduly influenced, but rather encouraged to appreciate general flexibility of design.

Mr. Leacroft's draughtsmanship is excellent though historians may quibble over some of the generalisations in the introductory survey, while the diagrams showing the Restoration backstage and the choice of a typical contemporary theatre without an actual stage tower and haystack lantern seem somewhat unfortunate. So is the occasional use of large stencil lettering. The references are extensive though not sufficiently exact in one or two cases. There is, unfortunately, no index. The design and layout of both dust jacket and text merit special distinction, but are marred by a rather poor binding. The book is already proving very popular among senior architectural students.

*Essentials of Stage Planning* by Stanley Bell, Norman Marshall and Richard Southern (Frederick Muller Ltd., 21s.), is published under the auspices of the British Drama League with a foreword by Geoffrey Whitworth and is again beautifully illustrated by Mr. Leacroft. Here one has no quarrel with the manner in which the title has been expounded only regret that the scope of the book has of necessity restricted it to pure *essentials*. When Mr. Bell, a widely experienced stage director, and Mr. Norman Marshall, the eminent producer and author of *The Other Theatre* join forces with our Joint Editor one may well expect their volume to become generally accepted as a standard work. Neither are we likely to be disappointed. Read in conjunction with Mr. Southern's earlier books on stage technics the authors have succeeded in presenting the theatre-world with a long-wanted primer on the theory of stage planning.

If somewhat over-academic in approach, though not in presentation the authors analyse with unusual impartiality and amazing thoroughness all the main aspects underlying the planning of any stage, together with some slight consideration of multi-purpose halls and larger auditoria.

Discreet in general "get-up" the book has excellent diagrams except for obvious errors in certain figures (9, 10 and 22), while the technical cut-out glossary is admirable in its presentation apart from the way in which it bites into the text by three pages, though the use here of expensive colour plates seems entirely unnecessary.

Those who, like the architect, require a detailed technical study of the subject are likely to remain disappointed, but for them and for the novice in such matters it will prove of inestimable value, not only in indicating a sure course between tradition and experiment in stage planning, but also in making them both fully acquainted with the workings of the contemporary theatre.

## REGISTER OF WORK IN PROGRESS

## ADDENDA AND CORRIGENDA.

FAULKNER, J. W. Illustrations of London Theatres past and present.  
HARE, ARNOLD. The history of the theatre in Wilts. and Hants.,  
1700-1850. M.

HODGSON, NORMA. Mrs. Baker and the theatres of the Rochester  
circuit until 1815.

MARSHALL, HERBERT. *Theory and Practice of Theatre Production*.  
— and ALLEN, JOHN. *An Anthology of the Actors' Art*. A collec-  
tion of available data.

SOUTH, R. J. Changes in the theatrical interpretation of Shakespeare's  
plays in the past century, 1850-1950, and their relationship to changes  
in dramatic conventions, literary criticism and social values. Ph.D.

WHITE, ERIC W. *The Rise of English Opera*. An account of English  
opera over a period of three centuries. Among the extensive appendices  
is a list of four hundred English operas and also particulars of the pioneer  
work of such companies as Carl Rosa and Sadler's Wells in presenting  
foreign operas in English.

It was omitted to state in the last Register (Vol. 3, No. 4, p. 83) that  
the book, now in the press, *Hamlet Through the Ages* by R. Mander and  
J. Mitchenson is edited by Herbert Marshall in the series: International  
Theatre and the Cinema.

## QUERIES AND ANSWERS

FANNY CERRITO. I am anxious to ascertain the exact date and  
place of death of this dancer, whose full name was Francesca Teresa  
Giuseppina Rafaela Cerrito and who was married to Charles Victor  
Arthur Michel (known as Arthur Saint-Léon), whom she survived.  
I have evidence that she was living in Paris in the summer of 1898.

IVOR GUEST.

PANORAMAS. Information would be welcomed on the Hamilton  
family of Hamilton's Panorama, and on how and when this show began.

H. SOUTHERN.

IRVING PICTURE. An oil-painting of the Church Scene in the  
Lyceum production of *Much Ado About Nothing*, well-known through  
having been reproduced, was included in the sale of Sir Henry Irving's  
effects after his death in 1905. Can any reader give its present where-  
abouts?

ST. VINCENT TROUBRIDGE.

MODEL OF THEATRE. Information would be welcomed on when,  
and for whom, the sectional model of the Prince of Wales Theatre was  
made, which was recently displayed in the Circle Bar at the Scala Theatre.

GEORGE SPEAIGHT.

18th CENTURY ACTORS. I would be grateful for information (*i.e.*, Christian names, dates, places of burial, etc.) regarding the following performers, all of whom were active on the London stage in the first half of the eighteenth century. I give what facts I have already discovered, and in addition note the theatre with which each performer was chiefly associated, and the years (up to 1750) spanning his or her career: Anderson (CG, d. 1767); Master Arne (seemingly Mrs. Cibber's brother, CG, 1733-34); Mrs. Bambridge (CG, 1749-50); Mrs. Barbier (a singer, LIF, 1728); Mrs. John Barrington (formerly Mrs. Hale, CG, 1740-50); John Bickerstaff (DL, 1708-19); Mrs. Lucretia Bradshaw (later Mrs. Folkes, DL, 1709-14); Bridges (DL, 1743-50); Bridgwater (CG, d. 1754); Miss Cole (DL, 1735-50); Collins (CG, 1743-50); John Corey (DL, 1707-30); Richard Cross (DL, 1707-17); Mrs. John Dunstall (CG, 1747-50); Mrs. Furnival (DL, 1737-50); William Giffard (GF, 1730-42); Goodfellow (DL, 1745-50); Hayman (CG, 1743-46); Huddy (GF, 1730-37); Hyde (CG, 1734-39); Mrs. Harris James (CG, 1736-50); "Tall" Johnson (Aaron Hill's son-in-law, d. 1746); Marshall (DL and GF, 1731-42); Marten (CG, 1740-50); Mrs. William Mills (DL, 1735-50); Morgan (LIF and GF, 1725-45); Mrs. Thomas Mozeen (DL, 1745-50); William Mullart (CG, 1733-50); Henry Norris, Jr. (GF, 1732-35); Paget (GF, 1730-42); Redman (CG, 1749-50); Rosco (CG, 1730-50); John Sowdon (DL, 1748-50); Mrs. James Spiller (LIF, 1719-21); Stoppelaer (CG, 1735-50); Taswell (DL, d. 1759); Mrs. Templer (CG, 1729-37); Usher (DL, 1747-50); Mrs. Vincent (LIF, 1723-30); Mrs. Vincent (*née* Bincks, CG, 1732-50); E. Woodburn (DL, 1734-46); Mrs. Woodward (CG, 1730-42). C. B. HOGAN.

FIRST THEATRE IN AUSTRALIA. In Mr. Justice J. A. Ferguson's *Bibliography of Australia, 1784-1830*, will be found a description and reproduction of two unique playbills of the Sydney Theatre, 1800. These playbills are now in the Mitchell Library, Sydney. The editors of *Theatre Notebook* have endeavoured to obtain further information about this interesting playhouse and have received the following reply from Mr. Justice Ferguson . . .

"Referring to your letter of February 8th, 1949, I have made some further inquiries with regard to the first Sydney theatre to which the theatre play bills issued in the year 1800, described in my *Bibliography of Australia* under Nos. 319 and 320, relate. Unfortunately, no trace of this building has remained into modern times. It was probably a very flimsy structure and did not long survive. Indeed, its site is the subject-matter of dispute. Furthermore, no picture of the building or of its interior is known. It must therefore be regarded as being in the class of early theatres, the traces of which have been lost . . ."

I.K.F.

## EDITORIAL

WE are delighted to announce that Professor Edward J. Dent has kindly consented to join our panel of advisers. His distinguished scholarship in the field of opera will need no introduction to our readers. He has taken an interest in this journal since its inception and has contributed to its pages. We are fortunate in being able to call on his advice with regard to operatic and musical matters.

As we are about to go to press we learn from Mrs. Norma Hodgson of the "find", by Hodgson's of Chancery Lane, of a fragment of an apparently unrecorded moral interlude entitled *The Four Cardinall Vertues* printed by William Middleton between 1541 and 1547. The fragment consists of the last four leaves (signatures C1-4), presumably a third of the whole, and includes the colophon and a woodcut of a street scene showing a Vice with two citizens. With eight other small pieces, including a portion of a poem by an unknown Tudor rhymester Thomas Alsopp, the fragment had done duty as part of the binding of a copy of Anthonye Cope's *Historie of Anniball and Scipio*, 1548, in which it had lain concealed and undiscovered for over four hundred years. We hope that it will form the subject of an article by Dr. Boas in our next issue.

The National Book League is holding an exhibition of the Literature of the British Theatre up to 1900 which will open on October 18. Important exhibits from the United States will be among those displayed and will give scholars and students of our theatre history an opportunity of examining material hitherto inaccessible. Mr. Ifan Kyrle Fletcher is organising the exhibition and would be glad to hear from readers who have rare and important books which they would be willing to lend. Manuscripts are not being included.

Another exhibition which may interest readers is one on the History of the British Playhouse opening in the Norwich Castle Museum on May 6. It is arranged by the Drama Organiser of Norfolk.

In April an exhibition of modern scene-designer's work opens at the Victoria and Albert Museum, London, for a period of three months. The material is provided by the Association of Theatrical Designers and Craftsmen, which is a close contemporary of *Theatre Notebook* since it was founded in 1946, a few months after the publication of our first number. The contemporary scene-designer makes some study of the past tradition of his craft, and two historical models by Richard Southern will be included—one of Richmond Theatre, Yorkshire, illustrated in our Vol. 4, No. 1, and a large reconstruction of the machinery for working grooves on the English 18th-century stage.

## THE SOCIETY FOR THEATRE RESEARCH—BULLETIN No. 7

*Joint Hon. Secretaries:* Sybil Rosenfeld and Bertram Shuttleworth,  
7, Ashburnham Mansions, London, S.W.10.

*Annual Subscription: Two Guineas.*

THE news of Dr. Loewenberg's sudden death was received too late for comment in our last Bulletin. The Society has lost an eminent scholar who was unsparing in his work for the history of the theatre; his place will be very difficult to fill, but it is some consolation at least to know that he lived long enough to complete the Bibliography of the Provincial Theatre which he had compiled for the Society, and which is now published with an obituary tribute by Ifan Kyrle Fletcher.

This, the first annual publication of the Society, is now in the hands of all members who joined before October 1st, 1949. The full published title is *The Theatre of the British Isles, excluding London, A Bibliography*, compiled by Alfred Loewenberg; the volume contains approximately 1,500 entries, recording references in books and periodicals to provincial dramatic performances and theatres from the earliest times to the present day. As the title indicates, Ireland is included but London (whose theatrical history has been recorded well already) is not. The arrangement is geographical, under towns and counties, with a general section and an index.

This Bibliography, in common with other of the Society's publications, is published by the Society for its members. Copies will not be available through booksellers, or to non-members. Members of the Society may, however, each purchase one additional copy for 21s. post free, and members who have joined since October 1st, 1949, and who will therefore not be entitled to a free copy, may also purchase a copy at the same price.

Although we hope that future publications issued by the Society may show improvements in format, in the use of illustrations, and in other desirable bibliographical graces that only larger funds can make possible, we should like to think that this, the first of our publications, will set a standard in scholarship that may sometimes be equalled but will never be surpassed. The publication of so specialised a work of reference could hardly have been considered by any commercial publisher, and was only made possible by the small but guaranteed sale represented by the membership of this Society. With the appearance of this Bibliography we complete our first year's work, and we ask only for more subscribing members in order to provide a series of worthy successors to this inaugural volume.

The second of the Society's annual publications has been selected and is now in active preparation. There lie in the Harvard Theatre

Collection in the U.S.A. seven volumes of MS. notes by a certain Charles Rice. These consist of reports and criticisms of theatrical performances in London between 1835 and 1837; for the first few months they are mainly confined to extracts copied from contemporary newspapers, but with growing confidence the author began to introduce his own original comments on the plays he had seen, and he has set down a great deal of interesting information on the actors and productions of this important theatrical period in which Macready was advancing to a position of supremacy on the English stage.

The author of these notes, Charles Rice, was employed as a door-keeper in the British Museum, and later sang professionally in some of the early tavern music halls. He was apparently to some extent a self-educated man, but with a passionate interest in the theatre to which these hitherto unpublished and almost unknown notebooks abundantly testify. Professor A. C. Sprague has made a preliminary selection of the most valuable extracts, of which we have obtained photostat copies, and the final editing is being undertaken by Bertram Shuttleworth. It is hoped that this volume will be ready by the end of September, and a copy will be sent free of charge to all members of the Society for the year October 1st, 1949 to September 30th, 1950.

We are glad to record the formation of yet another provincial group of the Society—at Bristol. Miss K. M. Barker is the hon. secretary, and among those on the committee are Alan Davis, Director of the Bristol Old Vic, Wilfred Leighton, Chairman of the Theatre Royal Trustees, and Thomas Taig, head of the Drama department of Bristol University. Any readers of *Theatre Notebook* in the Bristol area are invited to contact this group through the Hon. Secretaries.

The Birmingham group has held three public meetings; the first addressed by T. C. Kemp on the need for research in the theatre, the second by an American post-graduate student on the American Theatre, and the third by Richard Southern. The group is collecting material about the old "Metropole" Theatre in Snow Hill, which is shortly to be converted into a hotel; it had a lurid history for a few years at the beginning of this century as a "Blood Tub" with a weekly programme of melodrama. Photographs are being taken, and it is hoped eventually to publish a small brochure.

*Hon. Information Secretary, S.T.R.*

## ADDITION TO REGISTER OF WORK IN PROGRESS

SANDS, MOLLIE. Studies of eighteenth-century English singers, singing actors and actresses, and singing teachers; the London Pleasure Gardens, with special reference to their music and musical performers.

## CORNISH PLAYS AND PLAYING PLACES

By TREVE HOLMAN.

RECENT correspondence in the *Sunday Times* referred to the ancient playing places of Cornwall and the religious plays which took place therein. Perran Round in Perranzabuloe Parish was mentioned as one of the amphitheatres. On this there are two schools of thought.

One holds it was built for that purpose or that it may have been a fort but adapted later as an amphitheatre. The other school states there is no evidence that such usage ever took place.

The former theory was first suggested by a Doctor Borlase, Vicar of Ludgvan, in his *Natural History of Cornwall*, 1758, in a chapter on plays or interludes in the Cornish tongue. He wrote on the same subject in his earlier *Observations of the Antiquities of Cornwall*, 1754, but he stated then that plays were held in Plain-an-Guarries. That statement is not in dispute. The Plain-an-Guarries were situated in towns and populous areas and the sites are still so called. Dr. Borlase was a student of antiquities but was swayed by a romantic imagination as in his general assignment of weather-worn carn rocks to be Druidical sacrificial stones. A similar attitude develops in his *Natural History* when to his Plain-an-Guarries of 1754 he adds the Rounds with detailed reference to Perran Round—a large hilltop earthwork forming one of a chain of forts.

He says that it is a "much larger one" than he described before. It is "fossed on the outside and is a serious and regular work formed with the exactness of a fortification", but—the "visible" benches, a pit-trench-cavity feature and no esplanade determine it as an amphitheatre. Those three points compose his evidence. The word "visible" is significant. The emphasis was required to convince himself, if not others.

He describes the benches as being seven in number and rising eight feet. His disciples infer that the steps have suffered in the two hundred years since he wrote.

The "Grand Bard of the Cornish Gorsedd" writing in the *Sunday Times* says they were visible twenty to thirty years ago. An accurate if less romantic observer—Mr. Thurston Peter—says in his *Parochial History of Cornwall* forty-three years ago "this round is said to have formerly risen in seven steps." It is clear that he could not see them then.

The writer of this paper, a Cornishman, has lived near the round for many years. In 1930 he assisted in forming, and became Chairman of, the Perranzabuloe Society, the principal object of which was to take care of the Round which had been sadly neglected. The Society raised funds and cleared the fosse of many tons of rubbish dumped there from the nearby village of Rose during the passage of years. Gorse growing on the outer sloping bank and the parapet was carefully removed,

In 1933 the Society successfully appealed for the preservation of the Round as an Ancient Monument. It remains responsible for it to the Office of Works. There is no trace of the steps and those who visit the Round can see how superficial observation may be coupled with preconceived ideas; in places the inclined footsteps of those who have climbed the steep sides of the parapet for time out of mind average about 7-8 in number.

The width across the level central area is 143 feet on the north-south axis and 135 feet on the east-west axis. Borlase said the level area was 130 feet.

We turn to the statements of Richard Carew in his *Survey of Cornwall*. Carew was High Sheriff of Cornwall in 1586 and Colonel of a Regiment of Soldiers of 500 men on the defences of Cawsand Bay. In 1589 he joined the Society of Antiquaries and, whilst performances of the miracle plays were still given, he began compiling his *Survey*. On page 72 of the 1723 edition of his work he says—*inter alia*—"the guarry miracle is a kind of Enterlude compiled in Cornish out of some scripture history. For representing it they raise an earthen amphitheatre of enclosed playne some 40 or 50 foot. The players conne not their parts without booke but are prompted by one called the Ordinary who followeth at the back with booke in hand." A contemporary account to compare with Borlase's pipe-dream of one hundred and sixty-nine years later when such plays had long ceased.

Carew does not mention the St. Just type of Plain-an-Guarry in stone which may have been a later development. Carew's military knowledge did not permit him to confuse forts with playing places. He describes them on a later page, saying—*inter alia*—"Forts and castles there are, some olde and worne out of date, some in present use. Amongst the first sort sort I reckon these appertayning to the Duchy as divers round holds on the top of the hills, some single, some double and treble trenched."

Such forts can still be seen in Perranzabuloe Parish. On its northern edge—Cubert Round of 128 feet diameter with single fosse and parapet has been damaged by a modern road;  $2\frac{1}{4}$  miles south-west Perran Round, ten feet larger but otherwise similar;  $1\frac{1}{4}$  miles south again the earthworks of Caer Kief and Caer Dane, the former single trenched with outlying ditch, the latter with treble defences; one mile further south the Penhallow Round of about the same size as Cubert but ploughed and almost gone. In each the falling ground surrounding them presents the esplanade which Borlase could not find at Perran.

On the pit-trench-cavity feature the doctor's imagination ran riot. He states he has the greatest difficulty to account for it. He "infers" the pit was Hell. He "conjectures" the cavity as Heaven. The trench "might" be the means of beings crawling to and fro. He claims no historical evidence for such interpretation. The Plain-an-Guarry in St.

Just village, which has not suffered the fate of being overbuilt as have the others, shows no such feature.

Probably after Perran Round ceased to be used as a fort it was a caravanserai. Civilisation came late to Cornwall. The surrounding country was wild and desolate, the inhabitants isolated and lawless. For travellers and pilgrims to the hermit's cell of St. Piran  $1\frac{1}{2}$  miles away, night protection would have been essential. An ancient roadway passes through the Round from North to South and turf now overlays a metallised surface.

Both soldiers and travellers must cook, and there lies a possible solution: the feature is similar in arrangement to the field cooking trench used from time immemorial; plate 34 in the Army Manual of Field Engineering shows the same plan even to the extent that the chimney is in the leeward (E.N.E.) parapet and away from the prevailing wind (W.S.W.).

## THE THEATRE IN YARMOUTH

By A. STUART BROWN.

THE town of Great Yarmouth, Norfolk, owing to its proximity to the Continent, and as the centre of the North Sea herring fishery was, in mediaeval days, one of the most important ports on the east coast of England and has a long and fascinating history.

The town's connection with the Drama can be traced back to pre-Reformation times. The accounts of the ancient parish church of S. Nicholas, a glorious building destroyed by enemy action in 1942, contain references in the late fifteenth and early sixteenth centuries to income received by the churchwardens from the "game players" for performances given in the church, as well as details of expenditure incurred in respect of theatrical properties (angels, manger, stars, etc.) required for the Miracle, or Mystery, Plays.

S. Nicholas Church was served by the monks of the adjoining Benedictine Priory. At the Dissolution, this Priory was granted, in 1538, to the Dean and Chapter of Norwich Cathedral, though it would seem that some authority was exercised by the Great Yarmouth Corporation. At this date, of course, the performance of religious dramas in the church had ceased.

In 1538, the Corporation set apart a portion of the Priory garden "adjoining the town wall near Pooden (or Pudding) Gate," upon which they erected a "game house" and granted a lease of the premises to Robert Copping. Lest, apparently, Copping should acquire a monopoly, his lease stipulated that he should "permit and suffer all such players and their audience to have the pleasure and use of the said house and game place at all such times as any interludes or plays should be minis-

tered or played at any time, without any profit thereof to him or his assigns to be taken."

At the Church Gate then stood the old Guildhall, the meeting place of the Corporation, and to this building the players subsequently migrated, for the Assembly, or Minute, Book of the Corporation records, under date 11th March, 1596-7, that :

"Game players having been heretofore licensed to play in the Guildhall, [it is] Ordered that the Bailiffs shall not suffer the players to play there for the future."

What provision, if any, was then made for the players, and where they were subsequently located, are matters of obscurity but, no doubt, they continued their activities, if only spasmodically.

Manship, one of Yarmouth's early historians, records that, from early times, Waits, or Musicians, were employed by the Municipality. In 1555, the Corporation resolved that there should be three Waits who can "play upon the shalmes [or shawms] and shall have wages as the old wayts had and 6s. 8d. for their living."

These Waits, it is stated in 1594, on Sundays in the summer time, after evening prayer ended, did "upon the leads of the Town House, resound forth, upon several consorts of musical instruments, most melodious and delightful harmony."

In 1695, perhaps because the support of the Waits was felt to be a burden on the municipal funds or, perhaps, because the musical taste of the inhabitants had degenerated and needed cultivation, the Corporation decided "not to suffer any plays or shows in the Town unless the Town Music be employed." Is this possibly one of the earliest references to a theatre orchestra? It indicates, at all events, that plays were not unknown in Yarmouth at that date.

The visits of the Norwich Players from the "White Swan," their occupation in 1710 of a warehouse in Middlegate Street, the provision made for them by the Yarmouth Corporation in the Town Chamber in 1736, and the building of the Theatre Royal in 1778 are related by T. L. G. Burley in his book *Playhouses and Players of East Anglia* (1928).

The Town Chamber was situated within the historic Town House on the South Quay at Great Yarmouth. This house survived many vicissitudes until recent years: it was damaged by enemy action in the last war and, most unhappily, has since been entirely demolished.

The name of the first lessee of the Town House Theatre has not been traced, but, in 1758, the Corporation "upon the petition of Mr. William Crouse, Comedian" granted him a lease "for seven years from Michaelmas next of the Theatre and premises late leased to Mr. George Steygould at and under the same rent and covenants as are contained in the said lease to the said Mr. Steygould." They further "desired and authorised the Committee of the Hutch to seal such lease with Saint Nicholas' Seal."

It may be explained that the Hutch is an ancient oak chest of ecclesiastical origin, presented to the Corporation in 1601 and still preserved. It formerly held the town valuables, including the Corporate Seal of Saint Nicholas. A Committee of the Hutch was appointed annually to hold the keys, four in number, and attend the openings, recording their proceedings in the "Hutch Book."

Two further extracts from the Assembly Book continue the story—

"26th August 1766. The Chamberlains are desired to make the alterations in the Playhouse lately proposed and desired by Mr. Crouse, he engaging to pay five pounds per cent on the sum disbursed in making such alterations as an increase on the present rent."

"18th January 1772. Lease to Mr. William Crouse of the Playhouse for seven years at £40 rent."

The William Crouse mentioned above is no doubt identical with William Henry Crouse, who, in 1768, became a shareholder in the Norwich Theatre and, in 1778, with Griffith, the Norwich manager, negotiated on behalf of the Norwich Theatre proprietors, for the lease of land to build a new theatre at Yarmouth. It would seem that he came of a Norwich family, for mention is made in 1758 of Crouse's *History of Norwich* and, in 1772, John Crouse had a printer's business in the Market Place at Norwich.

An entry in the Assembly Book dated September 22nd, 1774, records that "upon the report of the Committee of Liberties, it is ordered that Mr. Bailey, Comedian, have liberty to erect a theatre on the Denes near the Chapel Gates, continuing the same only six weeks and paying to the Chamberlains one guinea for the use of the ground." Mr. Bailey was connected with the Norwich Players and, presumably, this would be a temporary theatre for use while the permanent building was, for some reason, out of action.

The Assembly Book entry relating to the lease of land for the building of the Theatre Royal is dated 10th February, 1778, and, as it is not quoted by Burley, is perhaps worthy of re-production.

"Upon the report of the Committee appointed to set out a piece of ground to erect a Playhouse upon: It is ordered that a Lease be made and sealed with Saint Nicholas' seal to Mr. Griffith or such other person or persons for building such playhouse [as he] shall appoint of a piece of Waste Ground on the Dene Side to the Northward of Steel's gates beginning sixty feet from Mr. Howes' workshop and extending one hundred and ten feet northward and sixty foot broad from east to west, leaving a space of fifty foot between the west side of the said piece of ground and the houses ranging on the Dene side, for the term of ninety nine years from Michaelmas, at the rent of five pounds, with liberty to erect a playhouse thereon and to make a coach road round the said playhouse when erected, the Lessee or Lessees to make a convenient

Look-out at the east side of the said building, and it is recommended that workmen inhabiting in the Town be employed in building the said playhouse in case they will contract for the same on as low terms as any other will do it."

The 'Theatre Royal was built close to and just within the old Town Wall, beyond which a sandy waste, the "Denes," then stretched away to the sea. The "Look-out" was, no doubt, to be a view-point for watching vessels passing through the Yarmouth Roads. Apparently, its erection did not run smoothly, for on September 24th, 1779, the Assembly "ordered that, if the proprietors of the Playhouse do not, according to their covenant in their Lease of the Playhouse, erect a Look-out on the east side of the Theatre within fourteen days, that the Chamberlains do erect such Look-out at the expense of the Corporation." The illustration in Preston's *Picture of Yarmouth* (1819) does not show a look-out.

In this theatre, before its renovation in 1820, appeared Edmund Kean in August and September, 1817. His first performance was as Richard the Third, and later he enacted Shylock in the *Merchant of Venice*, Octavian in the *Mountaineers* and Paul in the opera *Paul and Virginia*. The special prices during his engagement were—Lower Boxes 5s., Green Boxes 4s., Pit 3s., Gallery 1s., and the Management thought it necessary to add to their Press advertisements that "Nothing under Full Price can be taken."

## ADELPHI ADVERTISING IN 1862

By ST. VINCENT TROUBRIDGE.

IT is a truism of research that the real wealth of detail is most often to be found in lawsuits. When learned counsel are explaining to the Bench matters with which Justice is quite unfamiliar, or extracting full explanations from witnesses for the same purpose, then interested posterity may come upon those important minutiae that are considered too much matters of familiar routine to attain specific mention in memoirs.

From the original beat of drum of the strolling players, advertising has always been the life blood of the theatre, and the stage which theatre advertising may have reached at any particular point in time is a most legitimate subject for study.

In February 1862, in the Court of Queen's Bench, Mr. Frederick Ledger, proprietor of the leading theatrical paper, *The Era*, sued Mr. Benjamin Webster, Manager and Proprietor of the New Adelphi Theatre, for libel. The involved dispute itself need not detain us, but as the libel complained of was contained in an announcement printed at the head of the Adelphi playbills, Mr. Webster was questioned closely about the circulation of these and of his other advertising.

The points which emerged were as follows. The advertisements employed were of four kinds, advertisements in newspapers, placarded posters, which must have contained a simplified announcement since they did not contain the libel, a bill called a board-bill or shop-bill, the equivalent of the modern provincial day-bill, of which an average of 700 was printed for distribution to shopkeepers, and the actual playbill, circulated within the theatre itself.

There are several interesting minor facts. One is that no charge was made for programmes within the theatre, which makes Webster something of a pioneer, for as late as 1900 George Alexander was still making a self-congratulatory fuss about not charging for programmes at the St. James's. But against this, as "a charitable consideration for a very old servant who has attended the Theatre, and to enable this party to pick up a few pence", the party was allowed to sell outside the theatre not the playbill itself but a facsimile of the shop-bill, provided by the printer. This practice has its modern equivalent, for the writer has known cases where "a very old servant that has attended the Theatre" has been granted the concession to provide campstools for pit and gallery queues.

Finally it appears that where a benefit was in question, and Toole took one in the middle of the week under scrutiny in this case, although the manager, of course, issued the bill, the responsibility for its entire wording rested with the beneficaire. This responsibility was emphasized by the fact that the libel did not appear in the heading to the playbill of Toole's benefit night, and Webster's denial that he had removed it at Toole's request did not carry conviction to the Court.

## THE PROBLEM OF A.B.'S THEATRE DRAWINGS

**I**N presenting these sixteen drawings of theatre interiors of the 'sixties we offer our readers the puzzle: who was A.B., and when did he do these drawings?

The first public mention I know of the drawings is in a bookseller's catalogue (David Low, No. 32). Here a list of thirty-eight drawings is given and they are ascribed to A. Boycott. Enquiry has so far failed to trace this artist, nor is information available on the reason for associating that name with these initials. The series is now in the Harvard theatre collection, and by kindness of Dr. Van Lennep we reproduce sixteen of them, it is believed for the first time. The originals are monochrome water colours.

Not the least considerable reason for enquiry about A.B. is that the maker of these drawings had a style of notable simplicity for the period of the 'sixties—empty masses of delicate wash where one would expect

a faithful profusion of rows of seats ; a severe and highly conventionalized—almost Japanese—tone effect instead of the elaborate multiplicity of details seen in most of the work of the time.

Before discussing the drawings individually, however, there is one general matter which is of some significance to students of modern theatre-planning who are examining the problem of the nature of a forestage. Every one of these sixteen theatres (with the possible exception of Astley's 1 and the Gaiety) shows a clear and sometimes pretty considerable forestage. The relation of these forestages to the theatre is especially striking ; in every case they come boldly into the house and are flanked at either end by the adjacent parts of the auditorium. Here is no apology for a forestage achieved by cutting off the stage from the auditorium, setting it back and dropping a platform in the gap—unrelated to either. All these are true forestages in the proper tradition and illustrate how a forestage should be built—within the embrace of the auditorium. Note especially the facility offered the actor to advance out of the scene and speak in the atmosphere of the house in the Britannia, City of London, Haymarket, Marylebone, Olympic, Princess's, Royalty, Sadler's Wells, both Surreys, the Victoria and Yarmouth.

The selection of sixteen theatres is here reproduced in alphabetical order, save that the two Astleys are placed together at the opening for comparison.

1 and 2. The first two pictures show Astley's, one when named the Westminster under Boucicault's short management opening 1862 ; this bears an almost illegible date which appears to read 1863 or '68. The second is clearly marked 1870. It will be seen that new boxes have been added at the later date and the proscenium opening has been widened. A very characteristic river steamer with practical gang-plank is seen on the stage of the first, and the other shows unusually well a set of arched sky borders, typically ill-joined with the tree wings.

3. The Alexandra Theatre. Errol Sherson mentions two Alexandra theatres, that at Highbury Barn, closed in 1871 and said to have lasted six years, and that in Camden Town, also known as the Park, opened 1874 and lasting eight years. The latter theatre both Barton Baker and Nicoll in *The English Theatre* give as opening in 1871 and being burnt down in 1881. (A third Alexandra, that at Stoke Newington, was not opened till 1897.) There is perhaps yet another possibility for the subject of this drawing, namely the theatre at the Alexandra Palace, Muswell Hill, opened, burnt and rebuilt in 1873. I have been able to find prints of none of these to aid verification. Here we have a good example of the holes in our record of the theatres of our own metropolis in the past hundred years. Since the theatre at Alexandra Palace, we believe, still exists as a store for television scenery the possibility for

identification remains open. The present drawing is the only one of this group to show a single circle.

4. The Britannia. A print from *The Illustrated London News* of 1858 is well known, and though this A.B. drawing appears to bear no date it must, if the dates on the other drawings are correct, belong within a decade, therefore comparison is useful. The details of the two houses are closely similar but the row of columns supporting the first circle runs right round the back of the pit at equal intervals in the 1858 print and, unaccountably, only appears in the A.B. drawing under the side boxes. The light fittings are quite different.

5. The City of London. This drawing bears a faint date which appears to be 1864. In 1868 the theatre was sold and became a music hall. Another water colour exists dated 1837; comparison shows many similar features between the old and the later theatre, but the earlier picture has no slips above the level of the cornice crowning the upper proscenium box, nor does it show any box divisions outside the proscenium save one at pit level which, however, is not shown in the A.B. drawing. What is especially notable is that the impression of the proportions of the proscenium is quite different in the two pictures; in the earlier it is lofty and narrow, the A.B. drawing shows a much wider opening.

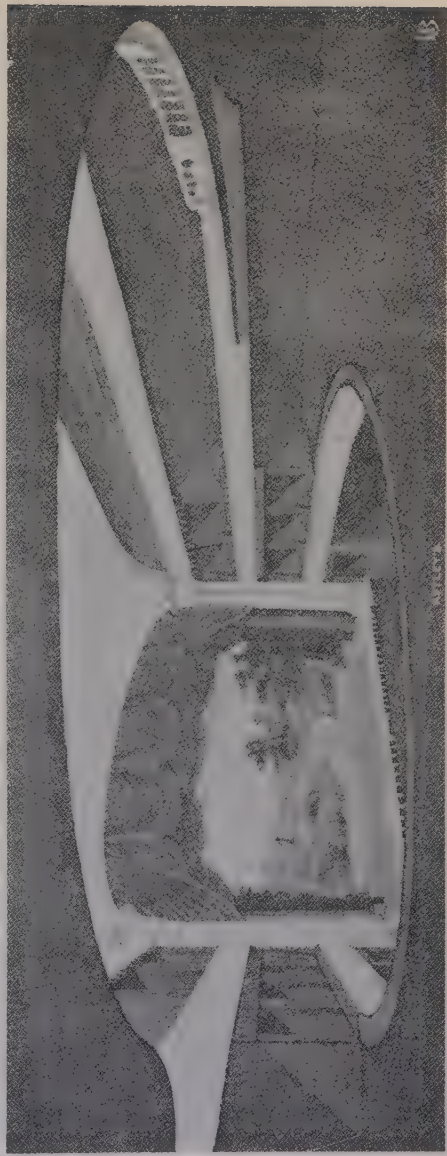
6. The Gaiety was built in 1868, and a good picture with an account is given in *The Illustrated London News* of January 2nd, 1869. The print is closely similar to the A.B. picture (which bears an obscure date, apparently also 1869, though Low's catalogue gives it as 1867) save that, in the latter, two curious discrepancies occur—namely that only four boxes are shown behind the circle between the proscenium and the entering door, while five are clearly drawn in the I.L.N. print, and secondly the columns of the upper circles are shown in the I.L.N. print as being neatly superposed in an architectural manner, while A.B. seems to set them anywhere and omits a column over the stage side of the entering door entirely. These seem odd mistakes in an eye-witness drawing presumed to have been made by a man with architectural knowledge. Again the impression of the proportions of the house is quite different in the two pictures.

A further curious feature about this drawing which points away from the supposition that these are records drawn on the spot is the cutting-away of the portion of the box-fronts nearest the spectator. It might be argued that the artist is supposed to be sitting in front of this partition in the open circle—but then the drawing would have to be cut off at either end and made narrower. Has some compulsion for uniformity in size of drawings occasioned a deliberate falsification of the visual facts? This point develops: it is clear that, according to the perspective, the artist's eye-level in this drawing is only an inch or two above the top of the rail of the circle-box-fronts. If, now, he were seated in front of this rail and outside the boxes, no vision on earth would enable him to

before 1870



2. ASTLEY'S  
1870



3. ALEXANDRA



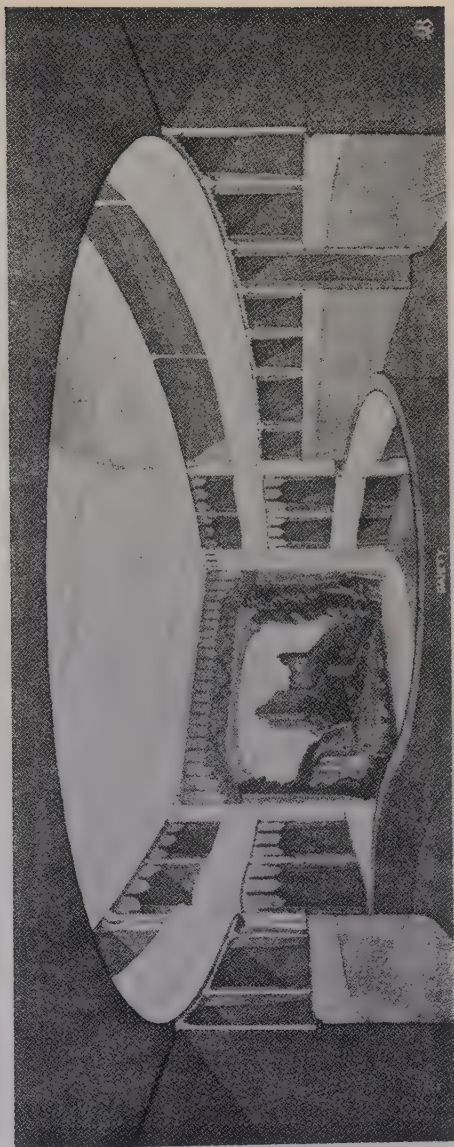
4. BRITANNIA



LONDON  
1864



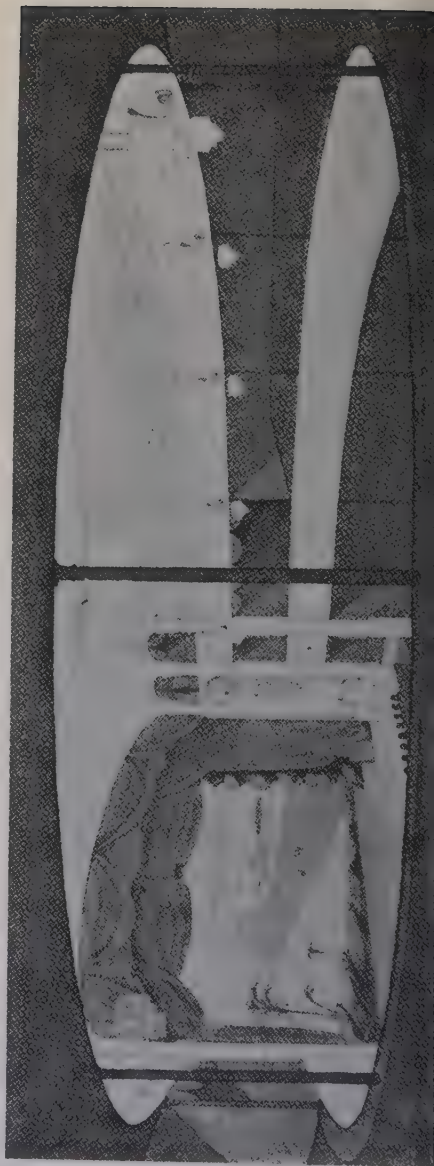
6. GAIETY  
1869



7. HAYMARKET



8. MARYLEBONE  
1865

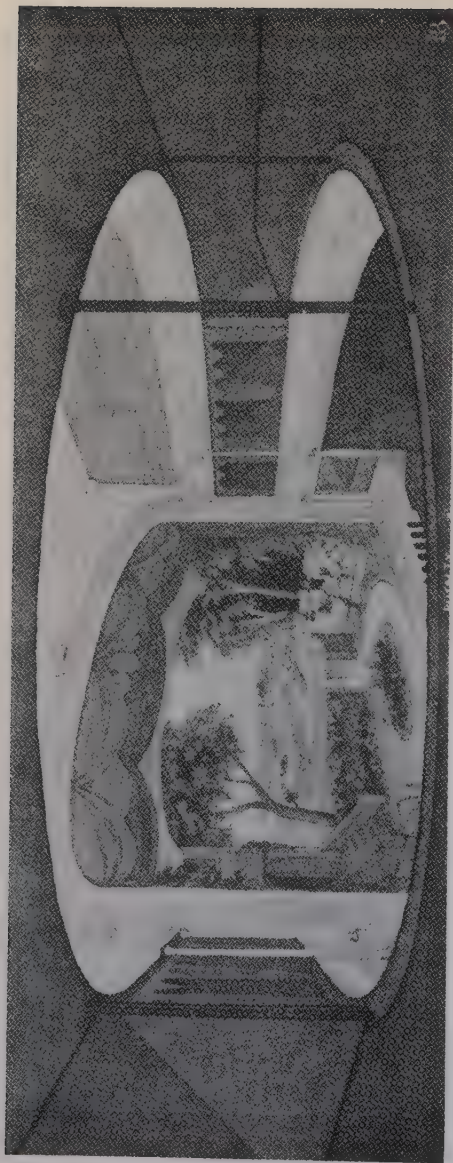




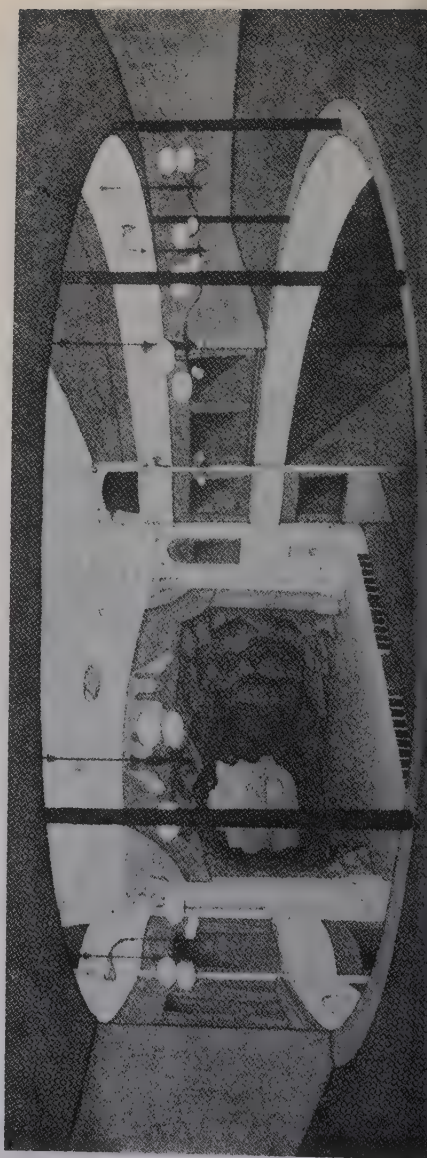
10. PRINCESS'S

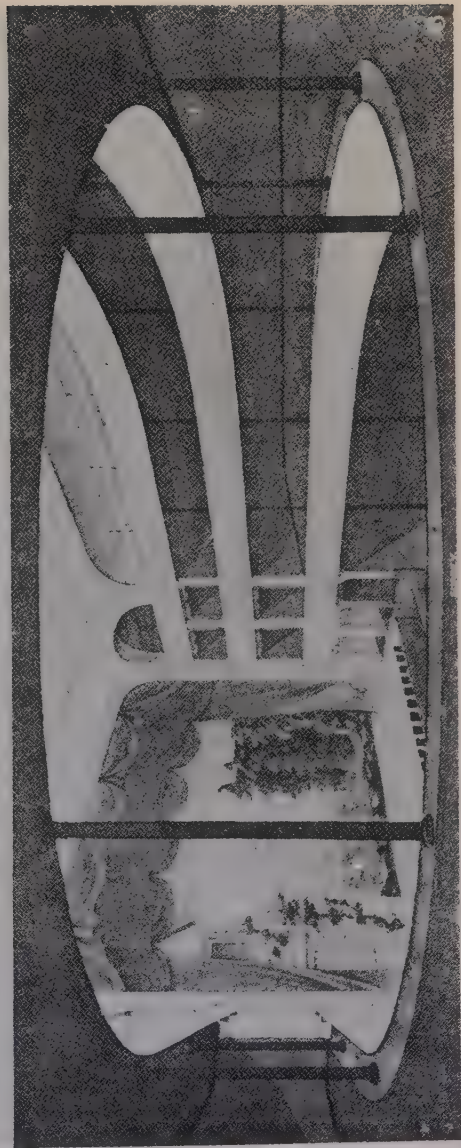


II. ROYALTY

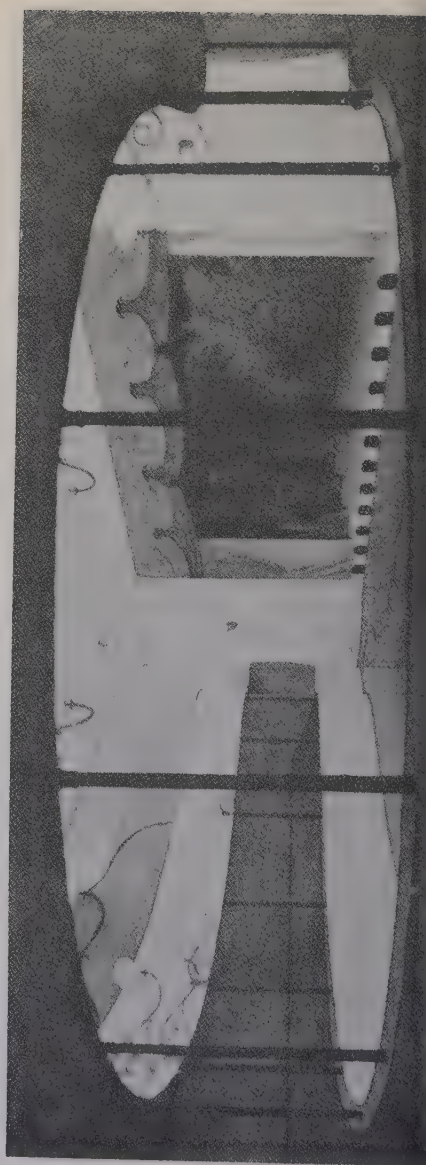
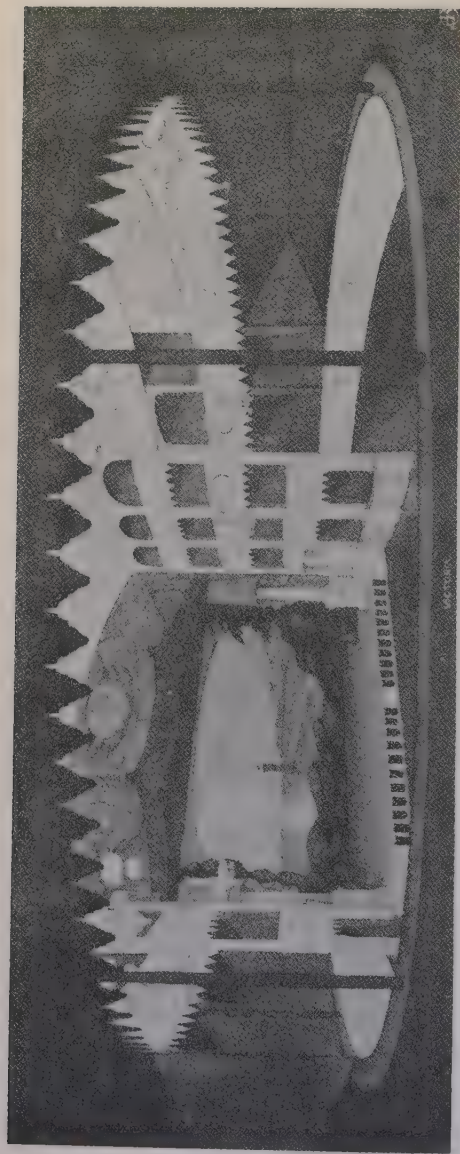


12. SADLER'S  
WELLS





14. SURREY  
1866



see the ceiling of the boxes behind him, but if he were sitting inside the boxes then why did he squat down so low as to get his eye to within an inch or so of the rail? In this position the rail would have cut across his view of the forestage and hidden the lower rail in front of the circle entirely; the view here given of it would then be an imaginary view.

7. The Haymarket. Here a puzzling feature is the omission, on the near side, of the corresponding column to that supporting the second tier on the far side, which—according to the drawing—would seem to be near enough to the rail to have appeared in the picture on the near side as well.

8. The Marylebone. This drawing is titled "Marylebone" and it bears the date 1865. Under the title is inscribed in smaller letters "Now Royal Alfred." A redecoration and the change of name occurred in 1868; it would appear, then, that this sub-title was added three years after the drawing was made.

9. The Olympic was illustrated in *The Illustrated London News* in 1849 and in at least two other prints. In main details the present drawing agrees, the differences are the straight proscenium border and the square-headed upper box which appears in none of the other pictures. The scene on the stage here is remarkable since, according to the shadows cast on the stage floor (unless they are painted on the stage-cloth!) the railings, gateposts and tree are three-dimensional or, at least, cut-outs, while the steps are undoubtedly shown as solid. If these things are so then the task of lighting such a built set from behind so as to cast such a shadow in front would present a great problem even with today's highly-developed focus lamps.

10. The Princess's. This drawing has close resemblances in detail to prints as far back as 1843. It bears no date, which one regrets, since what appears to be an early example of the box set is visible on the stage. Is this our earliest pictorial record?

11. The Royalty. This would appear to be the New Royalty in Soho rebuilt in 1861. It is difficult to find a contemporary print for comparison. An elaborate built set with a painted stage-cloth and a flower-bed are seen on the stage.

12. Sadler's Wells. An *Illustrated London News* print of 1854 shows the same building save that the balcony over the proscenium door has no arched head, and the end division of the first circle is not shown as divided into boxes. In these two pictures the light fittings are similar, though much more apparent in the A.B. drawing. The scene suggests a transparency-cloth for the moonlight effect.

13 and 14. The Surrey. Of the two Surrey drawings one is before the fire and bears the sub-title "Burnt down Jan'y 30 1865", the other is dated 1866 and corresponds closely both in details and in decoration with

an *Illustrated London News* print of the same year, except that there are three proscenium boxes in the print on the second and third tiers, and only two in the A.B. drawing. The lowest tier has three in both pictures. It is odd to see, however, that in the A.B. drawing (though somewhat obscured in the reproduction) the decoration along the fronts of all these tiers of boxes runs in three units (not two), agreeing with print and the disposition of triple boxes there.

15. The Victoria. I know of no other drawing of the Victoria from this period, and comparison is therefore impossible. The arrangement shown here is not at all like that of the Coburg earlier nor the coffee palace of the 'eighties.

16. Yarmouth. This is the only drawing in the whole series showing a provincial theatre. The style of auditorium is distinctly late Regency with the curved stage boxes but with the first tier still not raised clear of the pit to become a first circle.

An unexplained initial is always provocative of speculation, and one may err very far away from the facts in building upon suggestive guesses, but at least three generalizations on this group of drawings as a whole are worth making.

Firstly, the earliest date shown clearly is 1865. The latest is 1870 (or 1871 according to Low's catalogue, where the Court and the Opera Comique—not included in our group—are given that year). The drawings then would seem to spread over a period of some seven years. Yet all are the same size (given as  $6\frac{1}{2}$  by  $14\frac{1}{2}$  ins.) and apparently in the same style.

Secondly, the visual impression of these buildings is markedly different throughout the group from that in contemporary prints. No character of what we allow ourselves to call the "fussiness" of the 'sixties is present. Rather one would incline to associate the style with the early years of the present century, when Aubrey Beardsley or the Beggarstaff Brothers, or the early Gordon Craig were introducing empty, simple masses into pictures.

Thirdly, the character of all these houses is given as much the same; the life and "personal" features are reduced to a common denominator. Why are the drawings so standardized?

Was A.B. a draughtsman with a style ahead of his times? Or are the drawings more recent abstracts made from a collection of earlier notes? We invite our readers' special consideration of the problems.

The theatres not included in this group for reproduction here are Drury Lane, Covent Garden, St. James's, Her Majesty's, Lyceum, Pavilion, Adelphi, Prince of Wales, Queen's (1864), Queen's (1867), Grecian, Strand, Court, Holborn, Vaudeville, Standard (1865), Standard (1868), Globe, Alfred, Holborn Amphitheatre, and Opera Comique.

R.S.,

## AN IRVING COLLECTION

THE Russell-Cotes Art Gallery and Museum in Bournemouth contains a small Irving Collection which is little known and is not included in Gilder and Freedley's *Theatre Collections*. From an illustrated souvenir published in 1927 and kindly sent to us by the Curator, we are able to form a good idea of its contents. They may be roughly divided into theatrical and personal relics; pictures, photographs and prints; playbills and souvenir programmes; annotated and scored plays; souvenirs of other players.

The most important of the Irving relics are two costumes, one for Hamlet and the other a suit of armour with accoutrements worn by Irving as Charles I. The latter is an example of the care which Irving took over the accuracy of his costume, for it was designed by Seymour Lucas, R.A., after Vandyke's portrait of the King, and was made by Kennedy of Birmingham in 1891. Among the weapons is a sword, hinged in the middle so that it could be broken, which Irving employed both in *Peter the Great* and *The Corsican Brothers*, and the duelling swords and pistols with which he and Sir Squire Bancroft fought in *The Dead Heart*. Among the exhibits are several snuff boxes and chate-laines. The fondness of actors for using objects that had belonged to famous predecessors is exemplified in a gilt metal and enamel chatelaine which had been worn by Charles Mathews as Charles Surface, but which Irving used as Doricourt in *The Belle's Stratagem* and in *Olivia*. There is also a Circassian dagger which belonged to Lord Byron, was presented by him to Edmund Kean, and descended through Mrs. Charles Kean and her niece to Irving. Relics of Irving's Shakespeare productions include Othello's belt inlaid with red coral, which was purchased in Cairo; Malvolio's silver cup presented to Irving by the ladies of his company in 1885; the bag and leather girdle worn by Ellen Terry as Lady Macbeth, and the casket used by her in *The Merchant of Venice*.

Among the portraits are thirty-eight pen and ink sketches drawn by J. L. Barnard in 1891 of the characters impersonated by Irving, mostly full or three-quarter length, which give a good idea of pose and costume.

The souvenirs of other actors are mostly of contemporaries, but there are three portraits of David Garrick; by Robert Edge in 1782, three years after his death; as Richard III by Bardwell; and by an unknown artist. Of Irving's contemporaries, Lewis Waller is represented by his Monsieur Beaucaire costumes and by a portrait of him in that rôle by the Hon. John Collier; Fred Terry and Julia Neilson by their portraits in *Henry of Navarre* in 1909; Sir Charles Wyndham by his David Garrick costume. H. B. Irving's Hamlet costume may be compared with that of his father, and other relics of interest appertain to Sir Herbert Tree, Sir John Martin Harvey, Sam Sothorn, William Creswick and Sarah Bernhardt.

S.R.

## FOUR DANCERS NAMED ANGIOLINI

*Theatre Notebook* has drawn attention on several occasions to the need to gather information relating to the history of ballet in England in the 18th century. This subject has been unaccountably neglected, and the Editors have decided to set aside space from time to time for notes which may prove useful to those working in this field of research. This, the first of these notes, will record a few facts about the visits of the Angiolinis to England in the second half of the eighteenth century.

Gasparo Angiolini is the subject of an interesting biographical notice in Grove's *Dictionary of Music*, where mention is made of his activities as *maître de ballet* at St. Petersburg. A little more about his life in Russia can be found in Beaumont's *History of Ballet in Russia*. His most famous publication, mentioned by many authorities, is *Lettere a Monsieur Noverre sopra i Balli Pantomimi*, Milan, 1773. It is not so well known that eight years earlier he wrote *Dissertations sur les Ballets et Pantomimes des Anciens. Pour servir de programme au ballet de "Sémiramis,"* Vienna, 1765. The British Museum possesses only one libretto of a ballet by him, *Il Sacrificio di Dircea*, produced at Milan in 1773. Magriel, in *A Bibliography of Dancing*, records fourteen libretti, all of ballets performed at Milan, Venice, Turin and Pavia. The Library of Congress possesses libretti of twenty-five ballets, all issued as part of the libretti of the operas with which they were performed. In addition it has versions of eleven of these ballets attached to other operas. All were performed in cities in northern Italy. Grove mentions that, in addition to the choreography, he also composed the music of his ballets, "which was of considerable merit." No trace of this music is to be found in the British Museum, the Hirsch collection, Library of Congress or the Huntington Library. From the Hirsch *Katalog*, vol. 2, we learn that he made a ballet based on Gluck's *Don Juan*, though whether he was the choreographer of the first production at Vienna in 1761 I have been unable to trace. It is possible that his ballet, *L'Orfano della China*, produced at Pavia, 1775 and Venice, 1781, was also to music by Gluck. The first performance of Gluck's ballet of this name was at Vienna in 1755, when, if Grove's guess at the year of Angiolini's birth is correct (1740), he was too young to be connected with it.

None of these activities link this prolific artist with the English theatre, but I have found two records that suggest he may have been working in London in 1785. A dancer named Angiolini is named in the score of *Il Convitato di Pietra*, a ballet by Le Picq produced at the King's Theatre, and again in the handsome libretto of Gluck's *Orpheus and Eurydice*, revived at the King's Theatre, 1785, for the singer, Tenducci, with dances composed by Le Picq. Here again is a connection with Gluck. In the first ballet also figures Signora Angiolini Pitrot, and in

the second Signora Angiolini. I am inclined to identify these as one person. The only other female dancer of this name I have traced was not dancing in London until 1809-1819.

It may be objected that Gasparo Angiolini was unlikely to be dancing in London at the age of forty-five. Certainly he was then coming towards the end of his career. He is known to have danced in Russia in 1768, but two years after his London season, in 1787, he retired from St. Petersburg full of honours. He continued to work as a choreographer in Italy. Two ballets produced at Venice in 1791 are the latest works of which I have found a reference. If it was not Gasparo dancing in London then it may have been Pietro Angiolini, of whose connection, if any, with Gasparo I have no knowledge, but who became a choreographer and produced ballets in Portugal, Austria and Italy from 1788 to 1820. It is tempting to guess at the relationships between these four dancers named Angiolini but I refrain, and stand aside in the hope that others, with more knowledge, will be able to correct and continue this story.

I.K.F.

## THE SCENE PLOT OF *THE CHANGE OF CROWNES*

*The Change of Crownes.* A Tragi-Comedy by the Honourable Edward Howard. Edited from the manuscript prompt copy by Frederick S. Boas. Published for the Royal Society of Literature by Geoffrey Cumberlege, Oxford University Press, London, 1949. Price 10s. 6d.

*The Change of Crownes* was performed in 1667 at the Theatre Royal. Dr. Frederick S. Boas now edits its first printed edition from the manuscript prompt copy. The work is valuable, the edition scholarly, and the introduction gives a general study of Howard and his writing and of this play in particular. The printing of an early play is interesting in itself, but it is with especial warmth that we welcome an edition carefully compiled from the prompt copy of a performance with the incidental stage notes properly included.

Notwithstanding that this play is worth study for itself alone with its loose, effective verse and its unexpected touches of characterization, we should here most like to draw attention to the evidence it includes on contemporary staging. One useful technique in such a study is to make exactly the same kind of "scene plot" of the play as a modern stage-manager or scene-designer would make now, and examine the problems of staging there presented. To do this with *The Change of Crownes* introduces us to at least one special matter of interest—the use of a whistle as the signal for a scene change. Such a plot might take form as follows:

*Act 1, Sc. 1.* Act 1 opens with an unspecified scene—probably “outside” the Court, though whether an exterior or an ante-room is not clear; at 1.84, *1st whistle ready* is noted in the margin and at 1.95 is *Canopie Gauzd*. At 1.119 the first change takes place, presumably the whistle blew and the flat scene opened to disclose—

*Act 1, Sc. 2.* This is headed *Courtiers, and Statesmen before the QUEENE under a Canopy led by the DUKE to her seate . . .* This was a *State Scene* and a circle with a dot inside occurs in the margin. Dr. Boas refers to this sign as distinguishing a scene-heading; we would rather suppose it to indicate a scene-change, for it seems not to occur at the head of a new scene continuing in the previous setting (see for example Act 1, sc. 1, Act 2, sc. 2, and Act 3, sc. 1). At 1.240 of this scene *Act ready* is noted, and some 40 lines later the act closes. The significance of this warning is not clear—was some Act-drop lowered to mark the interval? If the stage was merely left empty, as Dr. Summers claims for this period, then why was a warning necessary? Perhaps for the music?

(*Act 2, Sc. 1.*) Act 2 opens with a change of scene; *outside of ye Court*. The circular symbol is present but no whistle is indicated. This may be an omission, since near the end of Sc. 2 we have *2d whistle Ready* though no first whistle has occurred in this act. That whistles were used for changes even at the beginning of an act we see by Acts 4 and 5.

(*Act 2, Sc. 2.*) No whistle or circle is present at the opening of scene 2, and the scenery appears from the lines not to have been changed. At 1.78 is *2d whistle Ready* and some 30 lines later the change (with circle) occurs to: (*Act 2, Sc. 3*) a *State Chamber*. At 1.193 is *Act Ready* and some 30 lines later the interval.

(*Act 3, Sc. 1.*) Act 3 opens with no direction nor whistle nor circle—presumably in the same setting. Strangely no warning occurs towards the end, but the second scene is marked with a circle and noted as—

(*Act 3, Sc. 2*)—*outside of the Court*. The warning *first whistle ready* occurs at 1.15 and the change takes place at 1.75 to scene 3 (marked with the circle).

(*Act 3, Sc. 3.*) The scene is described in detail as *The Scene Changed into a Monastery wherein Nunns are Discovered in the Quire singing, at the Ringing of a Bell the Quire is closed*. At 1.45 is *Act Ready* and the interval follows at 1.80.

(*Act 4, Sc. 1.*) Act 4 opens with *1st whistle Coet* (meaning obscure) and the circle. It is *State Scene 2d of the Court or Presence Chamber*. It is interesting to note at 1.9 the warning: *2 chaires Ready*, and these are brought on at 1.47. At 1.114 is *3rd whistle Ready*—a puzzling reference and possibly a mistake for “2nd whistle”. Some 35 lines later the change occurs to—

(Act 4, Sc. 2.) *1st Court outside* with the circular sign. Just what may be the weight of the "1st" is not clear; perhaps it is equivalent to "as Act 1, Sc. 1". During this second scene of the act, entrances are indicated *at one Doore* and *at the other*, referring to entrances through the proscenium sides. Mention of the doors here does not, I think, suggest that any entrances not so marked were made in the scene, but merely that in this particular entrance (where several characters are involved) it was necessary for one group to use a different door from the others as signifying their coming from a different place. At 1.90 is *3d whistle Ready* (confirming the last was a mistake) and 15 lines later there occurs—

(Act 4, Sc. 3.)—*The Scene a Camp, a Pavillyon Royall* with the usual symbol. No whistle is marked here for at 1.155 we have *Act Ready* and 40 lines later the interval.

(Act 5, Sc. 1.) Act 5 opens with *ffirst whistle*. It is interesting to note that when the whistle was signal for a change at the beginning of an act, no warning was needed for it, since the space of the entr'acte interval was sufficient pause for the calling of the scene-drawers to their places. The change of scene is marked with the usual symbol and is to the *outside of the Court Scene*. At 1.32 is *2d whistle ready* and at 1.73 the next change comes.

(Act 5, Sc. 2.) The new scene is marked with the circular symbol and is *A Red Canopy Chamber*. In this scene characters *Appeare aboue* and later *Exeunt from Aboue*—presumably the reference is to the use of the proscenium balconies. At 1.145 *3d whistle ready* heralds the change 20 lines later to—

(Act 5, Sc. 3.) *Scene outside of the Court*, again with the circle. Here at 1.20 is *4th whistle Ready* and 22 lines later the final scene appears.

(Act 5, Sc. 4.) *State scene of the Court* with its circle. L.285 has *Act Ready* and the play concludes 20 lines later.

At first this may seem a somewhat disappointing and uninformative plot, but upon examination we see that nearly all the characteristic features of the conventional staging of the restoration theatre are hinted at. We have the subject of the scenery only lightly specified or not at all, save when some special effect—such as the nuns in the choir—is needed, and in this simplicity we see a clear indication of the use of stock scenery. We have reference to the shifting and setting of furniture by a player or (more likely) by a liveried servant. We have reference to the use of the doors of entrance. We have reference to the use of the balconies above. We have indication of the existence of a blank stage left for an interval in the pause between acts and, by implication, of the instantaneous change, taking place before the audience's eyes, from scene to scene within the acts—a change synchronized and set in motion by the blast of a whistle which stood-by some twenty or

thirty lines of speech before the actual cue. Beyond all these, there are still other marginal directions in the play concerning properties, music, and the ever-useful "state"; there are cues for shouts, for calling Wm. Hughes or Binion or other players; there are instructions to kneel, to give a paper, to speak "asyde". All the features of a typical, normal production of the period are present and a by no means uninformative picture can be reconstructed of the procedure at the performances.

The play itself is in classic vein, dealing with intrigue at an unspecified court; it has a farcical under-plot which hints at the mercenary ways open to climbers in court circles and which incurred the serious displeasure of the king. Within its form it is a lively play with dignity and swing in the characters, but these latter qualities are now before the general reader in this useful edition and may be judged therein—and judged, it is to be hoped, with some growing understanding (thanks to the suggestions of the stage-directions) of what the living show was really like on its stage.

R.S.

## EARLY XIXth CENTURY PLAYS—7

By ALLAN WADE AND ST. VINCENT TROUBRIDGE.

### III.—ATTRIBUTIONS OF PLAYS LISTED BY NICOLL UNDER UNKNOWN AUTHORS.

- Bsq. *The Area Sylph*. E.O.H. 7/9/1840. Mr. Somerset. (C. Scott and C. Howard. *Life of E. L. Blanchard*, i, 156 n. 1891).
- D. *Caius Marius*. L.C. 4/5/1837. A play of this title by Richard Penn Smith won a prize offered by Edwin Forrest, post 1829.
- Ba. *The Cloak and the Bonnet*. E.O.H. 26/8/1841. By the author of *Jacob Faithful* and *Peter Simple* (i.e. Capt. Marryat). (*Era*, 22/8/1841).
- P. *Harlequin Fairy-Land*. M'bone. 26/12/1849. By Walter Watts and Nelson Lee. (Williams, *Some London Theatres*, 98, 1883).
- M.D. *The Haunted Inn*. Olym. 26/6/1832. A play of this title (possibly a revival) by Mr. Peake is stated to have been produced at Olym. after 1841. (Blanchard, i, 156 n.).
- D. *The Heart's Trials*. M'bone. 1849. By Mr. Hughes of the Adelphi Theatre. (Williams, 90).
- Ba. *The Little Offspring*. Olym. 2/10/1843. Mr. Raymond (Blanchard, i, 156 n.).
- Ba. *The May Queen*. Olym. 13/3/1843. This production is confirmed as being a revival of the play by Buckstone. (Blanchard, i, 156 n.).
- D. *Nick of the Woods*. This title derives from the American novel by Dr. Robert Montgomery Bird, dramatized (in America) by Miss L. H. Medina.
- O. *Nourjahad*. Lyc. 7/1834. Book by Mr. Arnold. (Williams, 149).
- P. *The Old Woman Tossed in a Blanket*. C.L. 26/12/1847. By T. W. Moncrieff. (Williams, 58).

- O. *The Pacha's Bridal*. Lyc. 8/9/1836. By Mark Lemon. (Williams, 153).  
(N. spells this "Pasha's").
- P. *Pens, Ink and Paper*. C.L. 26/12/1849. By Nelson Lee. (Williams, 59).
- P. *The Plum Pudding Pantomime*. Olym. 27/12/1847. Horace Mayhew. (Blanchard, ii, 411 n.).
- D. *The Queen's Command*. Lyc. 14/7/1838. Clarence attributes this to W. Shakespeare. Williams, 157, says he played the lead, and that his real name was reported to be Walton.
- D. *The Revolt of Bruges*. Olym. 10/3/1842. Albert Smith. (Blanchard, i, 156 n.).
- F. *The Scotch Mist*. Olym. 17/10/1842. Mr. H. Wills. (Blanchard, i, 156 n.).
- M.R. *Tears and Smiles*. Lyc. 8/5/1809. The dates seem right for this to be the play by James Nelson Barker, first acted at the Chestnut Street Theatre, Philadelphia, in 1807.
- Ba. *The Two Jack Sheppards*. Olym. 26/4/1841. Mr. Somerset. (Blanchard, i, 156 n.).
- Bsq. *Whittington and his Cat*. Lyc. 1845. By Albert Smith and Tom Taylor. (Williams, 164).

#### IV. ADDITIONAL PLAYS IN OXBERRY.

Texts of more plays can be found in the following two publications. We give only the titles of those we have been unable to find, or to identify, in N.

(a) OXBERRY'S WEEKLY BUDGET. First number dated March 24th, 1843.

No. 4. April 10, 1843.

*The Burgraves*; or, *The Black Banner of Heppenheff*. From the French of Victor Hugo. By W. H. Oxberry. Act 1.

No. 5. April 17, 1843.

*The Burgraves*. Act II.

No. 7. May 1, 1843.

*The Lady of the Louvre*; or, *The Massacre of the Huguenots*. By W. H. Oxberry. (Adelphi, Victoria, Queens).

No. 9. May 15, 1843.

*Hereditary Honours*; or, *The Mysterious Stranger*. Farce in one act. (Queens). By W. H. Oxberry and E. R. Lancaster.

No. 10. May 23, 1843.

*The Rose of Etrick Vale*. Melodrama in two acts. T.R. Edinburgh.

(This play was first produced Edinburgh 23/5/1825, and subs. Adel. 1829. Clarence, *Stage Cyclopaedia*, mentions a play of this title as by T. J. Lynch, presumably on the authority of An Old Stager (M. Mackintosh), *Stage Reminiscences*, 199 (Glasgow, 1866); N. lists two plays of this title, one by Murray and one under Unknown Authors, apparently the Adel. production of this play).

Two more plays were announced to appear:

No. 11. *Dan and Pompey*; or, *The Irishman and the Blackamoor*.

No. 12. *Obi*; or, *Three Fingered Jack*.

These are not in the B.M. File, and possibly were never published. *Obi* may be the play by John Fawcett listed in N,

- (b) OXBERRY'S BUDGET OF PLAYS . . . , 1844.
1. *The Wager; or, The School Girl, the Young Wife, and the Heroine.* By E. R. Lancaster. S.W. Queen's. 1839. R.P.
  4. *Ups and Downs; or, The Reverses of a Day.* By W. H. Oxberry and E. R. Lancaster. S.W.
  5. *The Tables Turned; or, Master Humphrey and his Clock.* By E. R. Lancaster.
  6. *Claude Gower; or, The Maid of the Alder Well.* By E. R. Lancaster.
  7. *Linda of Chamouni; or, The Wandering Savoyards.* By W. H. Oxberry.
  8. *The Two Fishermen of Lynn; or, The Last of the Burnings.* By the author of *Dibdin's Glory*, *Warwick the King Maker* (i.e. E. R. Lancaster). Standard. 11/1843.
  9. *Grace Clairville; or, The Crime at Symon's Yat.*  
(N. lists a play of this name, with sub-title *The Coiner of S.Y.* as by A. Lewis. The date 1843 suggests that it may be the same play).
  10. *Jared Swool; or, The Idiot of One-Tree Lane.* By E. R. Lancaster. Garrick. 8/1843.
  12. *Petticoat Service; or, Freaks at Aboukir Bay.* By E. R. Lancaster.
  13. *The Hunchback and the Sutler.* (? by A. Lewis).
  14. *The Brighton Chain "Peer"; or, Contraband Dealings.*
  15. *The Black Reefer; or, A New Tale of the Sea = The Contraband Captain.*
  16. *Fortunatus; or, The Conscript Brothers.* By William Thomas Rogers.
  17. *My Aunt's Narcotic; or, Love in the Potteries.* By E. R. Lancaster. Queens.
  18. *What's in a Name?; or, Turn and Turn About.*
  19. *Contrivances; or, The Bailiff and the M.P.* By E. R. Lancaster. Queens.
  20. *The Red Lance; or, The Merrie Men of Hoxton.* By the author of *Warwick* (i.e., E. R. Lancaster). M'bone. Brit.
  21. *The Lapland Witch.* By E. R. Lancaster.
  22. *Deeds of Horrid Note! or, The Ferocious Brothers.* By Alfred Quill.  
(N. gives a play *Deeds of Dreadful Note*, 1841, under DUBOIS, N.).
  26. *Ada the Betrayed; or, The Murder at the Old Smithy.* (Founded on the work by E. Edwards).  
(By Thomas Prest according to Lloyd *History of Highgate*, 386).
  27. *The Smuggler's Son and the Exciseman's Daughter.* By Saville Faucit.
  29. *Sir Roger de Coverley; or, The Old English Gentleman.* By the author of *The Black Reefer* (i.e., M. Corri). R.P. a 1844.
  30. *William Trusty; or, The Proper Ladies' Man.* Trans. from La Bruno Fileur.
  33. *Bears not Beasts; or, Bruin and the Bashaw.* By Saville Faucit.  
(N. has for this title Milner, Cob. 1821 and Unknown Author, Norwich, 1823).
  34. *The Wrecker's Son; or, The Fate of a Matricide.* By R. Cockrill, Comedian.

35. *Mungo Park; or, African Treachery.* By the author of *The Black Reefer, Old English Gentleman* (i.e., M. Corri). R.P. ante 1844. S.W. Surrey.
36. *Captain Cook; or, The Islanders of Owhyhee.* By Saville Faucit.
37. *The Devil's Daughters; or, The Belles of Belzebub.* By E. Lancaster.
38. *The Whytte-Chappelle Byrde Catchers; or, The Pigeon Fliers of Spitalfields.* By E. R. Lancaster.
39. *Amalderac, the Black Rover; or, The Rock of Death.* By E. R. Lancaster.

## REVIEW

By M. ST. CLARE BYRNE.

THE THEATRE ANNUAL 1948-1949 (Vol. VII) : edited by W. Van Lennep.  
Published under the auspices of The Theatre Library Association.

This latest issue of the American *Theatre Annual* contains five articles. *Walter Hampden on the Stage as seen by H. T. Parker*, with a foreword by Elinor Hughes, reprints notices by the late critic of the Boston *Evening Transcript* of Hampden's 1922 *Hamlet*, his 1923 *Macbeth* and his 1929 *Cyrano*. Parker's descriptions of these productions and his comments on Hampden's performances will be of special interest to English readers who remember him as the handsome young Laertes of H. B. Irving's 1905 *Hamlet* or as a member of Benson's company early this century.

Drew B. Pallett's *The English Actor's Fight for Respectability* describes the part played in this late nineteenth century struggle by Stewart Headlam, founder of the Church and Stage Guild, and by Mrs. Kendal, but suggests that it was Henry Irving's quiet, persistent defence of the actor as a creative artist and of the theatre as a moral influence that did most to establish the actor as a valued member of society.

Ralph L. Collins, in a study of contemporary American reviewing, examines the influence of the critics of the dailies upon the success or failure of new plays. The general conclusion of *The Playwright and the Press: Elmer Rice and his Critics* is that reviewers damn poor plays unerringly, "praise unanimously only the most outstanding, . . . disagree sufficiently on other good plays to damage them at the box-office . . . are too easily impressed by plays of mere entertainment; and . . . are inclined to damn with faint praise plays of excellent intentions but moderate accomplishments."

Alan Downer's essay, *The Making of a Great Actor—William Charles Macready*, gives an interesting and comprehensive account of the characteristic qualities of Macready's playing, stressing, as one would expect, the intellectual approach which distinguished him from his more romantic predecessors. The portrait is skilfully built up, and good use has been made of contemporary comment.

Clifford E. Hamar's *Scenery on the Early American Stage* gives a lucid and entertaining account of conditions from 1716 to 1830, with a wealth of footnote reference and two useful reproductions—one of a 1794 wing-and-backdrop setting on the steeply raked stage of the Chestnut Street Theatre, Philadelphia. A more detailed survey of 1800 to 1820 is based on new data from productions at the Richmond and Washington Theatres. Nearly all the elaborate scenery and effects appeared first in London, and this close connection between the English and American stages gives additional uncovenanted value to descriptions which of themselves make entrancing reading for any scenic enthusiast. Thirty-five scenes flown at one time, the Forty Thieves "coming in full gallop over the Mountains," and horses scaling ramparts and imitating the agonies of death in *Timour the Tartar* (1816-17) are but three of these forgotten delights here recorded.

## QUERIES AND ANSWERS

TOPSHAM, 1721. Is anything further known of a theatrical company that played *Macbeth* at Topsham, and *Love makes a Man, or The Fop's Fortune* at Exeter in September and October, 1721? It included Mr. Eaton and Mr. Dowdall, Mr. and Mrs. Phoenix, Mr. Butcher, Mr. Platt, Mrs. Bray, Mr. Wray, Mr. Tarr and Mrs. Elizabeth Elerson. The productions are advertised in a short-lived Exeter newspaper, *The Post-master or Loyal Mercury*, No. 61.

CECILY RADFORD.

THE SANS SOUCI THEATRE. The delightful picture of the interior of the Sans Souci Theatre, with Charles Dibdin at the piano, will doubtless remind many readers of the epigram (anonymous, I believe) coined at the time Dibdin invented this form of entertainment:

"What more conviction need there be  
That Dibdin's plan will do,  
Since now we find him Sans Souci  
Who once was Sans Six Sous!"

MOLLIE SANDS.

PANDORA THEATRE. Nicoll (see *Late 19th Century Drama*) says this theatre was in use 1882-3.

GEORGE SPEAIGHT.

18TH CENTURY ACTORS. In Mr. C. B. Hogan's query Master Arne, 1733-4 must have been Michael Arne, the younger brother of Dr. T. A. Arne and of Mrs. Cibber (*née* Arne), but I have never seen his date of birth or death. Dr. T. A. Arne was born in 1710, and his son Michael in 1740 or 1741; this was the "Master Arne" of the next generation, who first appeared in 1750, and lived to be a well-known composer as well as singer (d. 1786).

MOLLIE SANDS.

## EDITORIAL

WE close with this number our fifth year of life. It is perhaps not unsuitable at the end of half a decade to glance backward and forward. The editorial files still contain the letters that were exchanged between the founders in early 1945 concerning the possibility of a periodic pamphlet on theatre research. After the letter are four leaves of notepaper bearing the pasted-up proofs of the eight pages of our opening number with its modest line-block of Ipswich theatre.

Our first bound volume took two years (eight numbers) to achieve, and contained 120 pages of text (52 for the first year, 68 for the second) and 16 illustrations. We fought through paper restrictions and increased printing prices, and achieved our second volume, with four numbers, in a single year, containing 84 pages and 28 illustrations. Our third volume increased to 90 pages with 27 illustrations. We now offer the conclusion of the fourth volume with approximately 100 pages, 27 plates and 14 line illustrations. The progress is steady and real.

Of the contents of those past numbers regular readers will already know. For those who are not readers it has become our custom to prepare a yearly "prospectus" reviewing the past contributions and reproducing two or three of the published plates. The third annual prospectus is now being sent out and we should welcome from any reader the name and address of any non-subscriber to whom he thinks this prospectus would be interesting.

Among the material we hope to include in future numbers are a first publication of two interesting Covent Garden costume lists, an account of the surviving remnants of an early nineteenth century theatre pit at Bungay, an interesting discussion of the implications in a portrait of Tamerlane, a note on Shepherd's Market theatre, a study for a reconstruction of Wren's Drury Lane, and the already-announced note by Dr. Boas on the recently discovered interlude, which we regret could not be written in time for this number since the original was not yet available at the British Museum.

The first international Conference-Exhibition on Theatre Architecture took place on June 19th, 20th and 21st at the Maison de la Pensée française in Paris under the general auspices of the I.T.I. and with Mr. Kenneth Rae of the British Centre in the chair. The subject both of the Conference and of the Exhibition is naturally of considerable importance to theatre research-workers. This journal has frequently underlined its interest in the form of the stage and auditorium as instruments of theatrical presentation, and has pointed out the great potential value of historical knowledge in these subjects to modern

practitioners. Throughout the Conference this view was confirmed; frequently reference was made to past techniques as examples of direct application of this or that method.

Most striking was the universal opinion that the key of present-day theatre work lies with the forestage, both in solving the problem of the actor's relation to the audience and as serving as the basic factor on which the whole building must be designed.

Opinions on the proper solution of the problem were healthily varied, but the general acceptance of some sort of forestage was unanimous.

In the historical aspect, it was interesting to see that in at least two important references to the Elizabethan stage, the opinion of students abroad is not in agreement with the latest research at home; the Elizabethan playhouse was said to offer an example of the *forestage* where the audience did not sit round on three sides, and it was quoted as a small building with an intimate style of acting.

The Exhibition of modern stage plans and theatre projects arranged by Pierre Sonrel and René Thomas was of outstanding interest, and it would be most valuable to see it here in England.

## THE SOCIETY FOR THEATRE RESEARCH—BULLETIN No. 8

*President:* Mrs. Gabrielle Enthoven, O.B.E.

*Chairman:* Muriel St. Clare Byrne.

*Vice-Chairman:* Charles Lefeaux.

*Joint Hon. Secretaries:* Sybil Rosenfeld and Bertram Shuttleworth, 7, Ashburnham Mansions, London, S.W.10.

*Hon. Treasurer:* Basil Francis, 115, Kenilworth Court, S.W.15.

*Committee:* H. R. Beard, Hal Burton, George Devine, Ifan Kyrle Fletcher, Phyllis Hartnoll, J. Isaacs, Ann Kahn, Joseph Macleod, Norman Marshall, George Nash, J. Gower Parks, Richard Southern, George Speaight, Torin Thatcher, Sir St. Vincent Troubridge.

*Annual Subscription:* Two Guineas.

Members receive *Theatre Notebook* quarterly and an annual publication. Monthly meetings are held in London during the winter, to which members may bring a guest. Provincial Groups of the Society have been formed at Manchester, Birmingham, Bristol and Swansea.

THE Society has now completed its programme of lectures for the current year. In February Cyril Beaumont described some sidelights on his life-long devotion to the chronicling of ballet history, and in March George Devine spoke on the dramatic value of different

methods of stage lighting; the demonstrations provided by courtesy of the Strand Electric Co. greatly enhanced the value of this paper. The Annual General Meeting was held in April, at which the Annual Report, which has been circulated to all members, was adopted; it was felt that the Society could report its first full year of activities with modest satisfaction, but that a far larger membership should be obtained, in particular from the theatrical and academic professions. A new committee and officers were elected, as shown above.

The Bristol Group, whose formation was announced in our last Bulletin, has now drawn up a programme. Papers have been read by Richard Southern, and by Arnold Hare on the eighteenth century theatre in Wiltshire; J. Ralph Edwards, consulting architect to the Theatre Royal Trustees, spoke on the architecture of the Theatre Royal, and members of the Group had an opportunity of going over the theatre. Next winter L. G. Turner will speak on the Jacob's Wells Theatre, and F. W. Thomas will describe his memories of the Prince's Theatre. A "working party" on the history of the Theatre Royal is starting work shortly, and it is hoped to arrange small exhibitions from time to time.

The London Group is working through the late W. J. Lawrence's notebooks, and is making progress with the indexing of Allardyce Nicoll's Handlists of Plays; offers of help with this would still be welcomed.

The Society is enjoying the full collaboration of the National Buildings Record in obtaining photographs of any building of theatrical interest that appears to be in danger of demolition. While photographs can be taken at short notice in cases of imminent danger to buildings of great importance, the policy of the National Buildings Record is normally to work through the country by geographical areas. The programme for this season covers Norfolk, Suffolk, Essex, North Wales, Devon and Somerset, and the Society would be glad to hear of any theatres, or buildings once used as theatres, in these counties that members consider should be photographed. The theatres should normally have been built before 1850, but later examples of particular interest may be considered.

One of the most serious losses from the bomb damage at the British Museum Reading Room was among the files of theatrical periodicals. These were originally by no means complete, but there are now such serious gaps that the work of students in this field is gravely prejudiced, and it is felt that the Society could fulfil a useful function by collating particulars of runs of theatrical periodicals in private hands. We invite all members of the Society, and other readers of *Theatre Notebook*, to send particulars of any such runs, or single copies, that they may have in their possession, indicating whether they would be prepared to allow students of theatre history to examine these, and whether they would be willing to answer straightforward queries about their contents

by post. We are particularly interested in the scarcer periodicals of the nineteenth century, and earlier.

The Society is always glad to exchange publications with similar bodies overseas, and at present we are receiving the Annual Revue of the Société d'Histoire du Théâtre and the quarterly journal of the American Educational Theatre Association; both these publications are of a very high standard, and may be borrowed by members on payment of postage in both directions.

We can now announce the first meeting of our new programme. This will be on October 9th, when Miss St. Clare Byrne will read a paper on the history of theatrical make-up; the lecture will be illustrated by live demonstrations. All meetings in the next season will be held at the headquarters of the British Drama League, at 9, Fitzroy Square, W.1, and details of the full programme will be circulated in due course.

*Hon. Information Secretary, S.T.R.*

## THE MCCREADY PROMPT BOOKS AT BRISTOL

*By KATHLEEN BARKER AND JOSEPH MACLEOD.*

**I**N their collection of playbills, souvenirs, etc., the Trustees of the Theatre Royal, Bristol, have 27 prompt books used in that city or elsewhere during the managements of William McCready, senior, and his widow Sarah Desmond. These are temporarily in the charge of the Curator of the Bristol Art Gallery. Most are printed copies of plays, bound in boards, with Mrs. McCready's managerial label on the outside, some having the pages cut for the binding. In many, William McCready's signature appears on several pages, like the stamps of a Public Library. The few manuscript copies are written in different hands, clear and legible, and taken, with one exception, from printed books. Most of the prompt books contain MS. cuts, additions and alterations in dialogue, additional or alterational stage directions, property lists, or other matter normal to a prompt copy.

Dates can be supplied from playbills or contemporary newspapers for the majority. All but one belong to the early nineteenth century, and afford interesting evidence of the standard of production attained by the McCready management.

In one of the earliest, Henry Bishop's opera *The Libertine* (an adaptation of Mozart's *Don Giovanni*), dated 'Theatre Whitehaven 1817', not only was there a practicable gateway centre-back for the entrance of serenaders in the first scene, but in the cemetery scene where Don Juan and Leporello approach by moonlight the statue of Don Pedro, a MS. stage direction indicates that they do so 'Up some steps and

over a balustrade in the back'; which argues a built-up set that might have been expected in London or Bristol, but is a surprising tribute to the scenic resources of Whitehaven.

If an occasional direction shows the use of stock scenery (e.g., the word 'Palace' against the printed 'A Saloon Illuminated' in Dibdin's comic opera *The Cabinet* (Bristol 1819 and later<sup>1</sup>) on the other hand there are many indications of attempts to bring the upstage scenery into organic relation with the play. References to Doors and Windows 'in Flat' are frequent, sometimes abbreviated to 'D.I.F.'; and in the Third Act of the same Dibdin piece there is a direction 'Boats with lights appear in the distance'. There is no indication whether this was done by a cut-out backed with lamps, or by separate models, or cut-outs.

Again in *Faustus* (Bristol, 1826. No author's name given), where the printed text requires the Demon to appear in clouds and fire, there is noted in MS. 'behind 4th Ground Piece'. Exact location of this Ground Piece is not possible; but the incident comes early in the first scene, and it is possible that the Demon had been crouching behind. The alteration of a later entrance of the Demon from the printed 'rises through the earth' to 'Enter 2 E R H' (=Enters 2nd Entrance Right Hand) might argue a lack of trapdoor facilities altogether, in which case this production may date from 1827, when McCready presented a *Faustus* at Swansea. At Bristol there were six traps, of which four are still in use, and it is improbable that McCready would not have used them for entrances of Demons.

The most interesting, scenically, is O'Keeffe's old pantomime *Lord Mayor's Day, or, A Flight From Lapland* (C.G. 1782). We have not succeeded in dating any McCready production of this. The text is MS. throughout, and, as in several of the prompt books, more than one hand is evident: in this case no fewer than four, of which that of the largest portion seems to be William McCready's own. This dates the production not later than 1829, when he died. Although incomplete, this prompt book gives a valuable picture of the visual achievements of such shows, and also some detail of wordless action during 'pantomime' proper.

The opening set was spectacular: cliffs with icicles, an ice lake with 'islands of frost', a leafless tree, and even the Aurora Borealis, gave the atmosphere of Lapland, or at any rate the atmosphere that an early nineteenth century audience would expect to find in Lapland. Through this set entered the two principal characters Harlequin and Whalebone on a sledge drawn by an Elk, and 'in the course to the front of the stage the audience lose sight of them several times as the different parts of the landscape obstruct their view'. The Elk was evidently not what we would call a 'Pantomime animal' with humans inside, but a property one; for at the stage direction 'Elk lies down' a MS. addition reads:

1. Dates given in this article refer to the earliest production of the McCready management yet noted.

'Tell them to let the Elk down'; and later, when Ulan the Magician professes to pass his spirit into the body of the recumbent animal (here its description is altered to 'Reindeer') and duly 'lies down upon a Bank as Dead, Soft music, the Elk rises', an entry on the lefthand page adds: 'Tell them to raise Elk'. Presumably a couple of stage hands were manipulating the dummy.

Portions of scenery were mounted on traps to rise or sink, as the landscape does during the Flight through the air to London, in subdued lighting; or as doorsteps do when Harlequin waves his sword. Here, as in many other instances, the MS. word 'Ring', or an 'R' in a circle, show that the prompter still used his little hand-bell for stage management purposes. In this particular book the encircled 'R' is used in conjunction with 'Lamps Down; T. Bell to raise Col' (=Trap Bell to raise Columbine); 'Landscape, then Cornhill and Balcony; T.; T. Bell'; and 'Street. Borders'. The last occurs at a change from an interior to a street scene.

At a later stage effect, however, which amounts to a minor scene change, when Harlequin magically transposes two shop signs, the mark is an encircled 'W', for whistle, the stage manager's other means of timing his control of the stage hands. This is in a different writing, and may refer to a production of a different date. Encircled 'Ws' occur in other books, notably that of *Born to Good Luck* (=False and True), Bristol 1838, in the smaller and neater hand; where they refer entirely to scene changes.

The word 'Ring' or encircled 'R' is not confined to scene changes. These may be used for curtain warnings, music warnings, or music cues. They are often replaced by other symbols: 'x; xx; xxx'; an asterisk; or a kind of double cross resembling the musical sign for a Sharp. Nor are they constant. They may be small pen-marks hidden away in a manuscript text, or huge and sometimes beautifully formed ones half-an-inch tall. Also they are sporadic; in the same play there may be many scene changes or effects, of which some carry such marks and others do not. The Prompter must have been very constantly on the alert without need to attract his own attention. In this connection, an eloquent but obscure reminder may be of interest: at the opening of *Lord Mayor's Day* he has written the words 'Go round'.

Lighting effects were under control even at Whitehaven in 1817. Instructions 'Lamps Down' and 'Lamps Up' are frequent in the books. In *The Highland Reel*, a travesty of life in the Hebrides (Bristol, June 1819) the direction 'Lights little down' to simulate 'Time—Morning Twilight' shows the use of lights on check even before the introduction of gas; for McCready did not introduce gas till the end of August 1819.

The gas supply was liable to fail, sometimes to be restored and sometimes not. It failed altogether on Monday, November 15th, and 'mutton candles' were passed up as a temporary measure. F. C. Wernys is

not likely to be wrong in recording this date in his memoirs. It was his first appearance at Bristol and he had not been long on the stage; and no actor would have anything but a clear recollection of such an ordeal.

The books give some interesting glimpses of actors at work. That of William Dimond's historical verse play *The Conquest of Taranto, or, Saint Clara's Eve* (Whitehaven, 1817) provides a sequel to an incident mentioned in W. C. Macready's *Reminiscences*. During the previous winter season at Covent Garden, where he was playing secondary rôles as a young man of 23, he had hoped for a leading part in the first performance of this play, Rinaldo by preference. Booth, however, was cast for this, and Macready had to be content with Valentio, a type-villain with no 'roundness' in the character. In performance Booth failed to give a good account of himself, while Macready built up his own part with subtle touches of humanity not explicit in the text, till he bore all the acting honours at the end of the play. The Whitehaven cast list, written-in opposite the printed Covent Garden one, shows that when Macready joined his father's company for the summer season tour, he did not play Rinaldo, but retained the part he had at first scorned.

The play-bill of James Kenney's 2-act farce *Love, Law and Physic* (Bristol 1823) shows Liston appearing there. Prominent London players frequently did so; but it is not easy to find a reason why Liston should slip away from London for a week in February of the very season in which he had reached such popularity that Elliston decoyed him from Covent Garden to the Lane with a promise of £40 a week. Perhaps a gesture of friendliness to the McCreadys. If so, a generous one.

In that same farce M. R. Carroll was still second comedian, but he was soon to become a favourite in Irish parts. In the book of *False and True* (probably Tyrone Power's version of this old piece under the title *Born to Good Luck*) it is possible to see, though with some difficulty owing to much over-writing, a nineteenth century comedian creating his part. There seem to be three hands in the extensive markings and additions to this text: First, Carroll's rather large hand in pencil, making short notes for gags and words in the margins; then, McCready's neater, upright hand, filling out phrases and often inking over the suggestions of Carroll; and thirdly the Prompter's, a yet smaller and neater hand, inking in stage directions. At a passage written round a very poor pun on 'Tokay—Two Keys', a pencilled note at the bottom of the page in Carroll's hand reads 'Wrk in Bottle'. Later on, the same passage is rewritten in McCready's hand, and contains a means of working it in: 'You needn't put the cork in the bottle—go on till I stop'.

There are several instances of carefully worked out 'production.' In the same play a note on the back of the fly-leaf gives positions and movements of characters at the beginning of the first scene, followed

by the figure of the dance done there: 'Fig. X to L Back R Back Home'. And another hand elaborates the figure: 'Fig. X to L Corner pass round each other / Back to R or L / Cross to R Corner pass round do / Join hands meet in centre *Set* and change Elbows—face opposite Corners / Bring Lady into Centre Kiss'.

Quite a number of cancelled or altered directions tone down extravagances. Thus, in *The Conquest of Taranto* the gesture 'He draws his poignard' is a great improvement on the melodramatic scene required by the cancelled direction of the text: 'He draws his poignard in the act of self-destruction but Orcan arrests his arms and he falls convulsed into the arms of the other Moors'. And the cutting of dialogue, though not seldom done in the interests of casting (e.g., in *A Peep into the Seraglio* some lines are cut which refer to the heroine's nose as being 'little' and 'cocked in the air') or of simpler staging, is in general tasteful and reasonable. The only really ruthless hacking of dialogue occurs in *Faustus*, where several more thoughtful speeches of Faustus are reduced to mere essentials; but this play treats the Faust legend as little more than melodrama, with magic effects and music during speech.

An example of insertion for topicality occurs in the book of Hannah Cowley's old society comedy *Which is the Man?* (Covent Garden 1782; Bristol 1821). In the sarcastic account of Lady Bell Bloomer (played by Sarah Desmond, who was about to become McCready's second wife) of the persons counting as 'literati' at Lady Laurel's party, among the essayist, moralist, philosopher, and others of the text, is inserted the word 'agriculturist'. For some time Bristol had witnessed meetings or other activities of persons whose interests in farming had caused them to raise funds and signatures for a petition to Parliament. Agriculture at the time was in a 'depressed state' and the gag, whatever its significance may have been, was undoubtedly intended to raise a laugh.

Some points of terminology arise. In two scenes from different plays the words 'From Top' or 'Comes down from the top' are applied to movements on stage. As there is no question of a built up set in either case, for both are interior scenes of a normal type, it is safe to assume that this was an alternative for 'upstage' or 'the back of the set'.

The change-over from the terms 'Prompt Side' and 'Opposite Prompt' to the terms 'Left Hand' and 'Right Hand' began during the period of these books. It is noticeable where two productions are marked in the same copy, but widely separated in time. Witness those of *Which is the Man?* at Scarborough in 1797, and at Bristol in both 1821 and 1828. Here the early set of terms is scored out, as if the older style had become intolerable to adherents of the newer by the latter date.

On the other hand, in *Past Ten O'Clock and a Rainy Night* (a farce by Thomas Dillon, done quite frequently at Bristol from 1820 onward) it is only for the first scene that the newer style is used; after that, the old is resumed. No date can therefore be given for the first introduction

of the new style from these books, except to say that it may have taken place about 1820.

In the matter of properties, the prompt books are not eloquent. Where a letter or document is required to be read aloud from by the performer according to the text, there is in most cases a MS. note in the margin: 'written', or 'L. written', or just a serpentine mark representing the letters 'Wr'. Whether the McCready company broke the rules by relying on a written paper instead of their memories, or whether this was done for greater verisimilitude should a performer expose the surface of the paper to the audience, it is not possible to say. There may be passages in memoirs or anecdotes that mention performers referring thus to actual script in their hands; but we do not recall any.

In choice of plays, McCready seems to have offered current London fare. At least one piece was being played in Whitehaven, the same year it was first played in London: *The Conquest of Taranto*. So, probably, was Pocock's melo-drama *Robinson Crusoe, or, the Bold Bucaniers* (Buccaneers). Another was given only one year later. Many of the rest, though dating back for two or even three decades, were no stale throw-outs from London, but were being revived in the Patent Theatres at the same time, or even later.

In general it may be said that though our examination of these prompt books has not resulted in any highly important discovery, it has shown that the standard of some 'Country' theatres in production, staging, stage-management, and theatre management, was credtably high: higher, perhaps, than has been generally conceded. William McCready, and his widow after his death, contributed something valuable not only to the history, but also to the artistry, of the country theatres in the early years of the last century. His son's name eclipsed his. His own was for something like mediocrity. But his prompt books show that he had solidity, good taste . . . these things at least, and perhaps something more. We may have to re-value him.

## EARLY XIXth CENTURY PLAYS—8

By ALLAN WADE AND ST. VINCENT TROUBRIDGE.

### V.—CORRECTIONS, ADDITIONS AND NOTES TONI COLL.

ALMAR, GEORGE.

*Jack Ketch*, given in footnote without date or year was S.W. 20/9/1841. (*Lyre*, i, 85).

ARNOLD, SAMUEL JAMES.

M.D. *Charles the Bold; or, The Siege of Nantz*. D.L. 1815. See note in N. Winston says "by Arnold. Music by Horn, the Action by Wallack." (Winston MS.).

*The Election*. E.O.H. 1818. See note under Baillie, Joanna, below.

- O. *Plots; or, The North Tower.* D.L. 1810. Add Music by M. P. King. (Winston MS.).
- BAILLIE, JOANNA.  
*The Election.* E.O.H. 1818. Winston says "An opera by Arnold, altered from a Comedy by Miss Joanna Baillie and arranged as a Musical Drama with the consent of the Authoress." (Winston MS.).
- BLANCHARD, EDWARD LEMAN.  
O. *Arcadia; or, The Shepherd and Shepherdess.* Grecian. 19/4/1841. Music Harroway. (Era 18/4/1841). N. has 1843.
- BUNN, ALFRED.  
F. *My Neighbour's Wife.* C.G. 1833. F in L, 168 attributes this to Beazley.
- COAPE, H. C. or COPE.  
O. *The Fairy Oak.* D.L. 18/10/1845. (W. J. Lawrence, 83).  
O. *The Fairy Oak.* D.L. 18/10/1845. Music, Henry Forbes. (Bill in Garrick Club Coll.).  
N. gives this to Fitzball.
- CODE, H. B.  
D. *Spanish Patriots a Thousand Years Ago.* Lyc. 1812. Add Music by Sir John Stevenson. (Winston MS.).
- COLERIDGE, SAMUEL TAYLOR.  
T. *Remorse.* D.L. 1813. Add Music by M. Kelly. (Kelly, 311).
- COLMAN, GEORGE, The Younger.  
O.R. *The Forty Thieves.* D.L. 1806. N. has "Ascribed to Colman." Winston has "by Ward, revised Colman." (Winston MS.).
- O.F. *We Fly by Night.* C.G. 1806. Add From the French piece *Les Deux Postes.* Music by M. Kelly. (Kelly, 351).
- DIBDIN, CHARLES, JR.  
C.O. *The Farmer's Wife.* C.G. 1814. Add Music Bishop. (Score seen by St. V. T.).
- DIBDIN, THOMAS.  
M.D. *The Æthiop.* C.G. 1812. Also given by N. to W. Dimond without cross-reference.
- O. *Haroun Alraschid.* C.G. 1813. Add Music Bishop. (Score seen by St. V. T.).
- DIMOND, WILLIAM.  
D. *Adrian and Orilla.* C.G. 1806. Add Music, W. Kelly. (Kelly, 351).
- M.D. *The Æthiop.* C.G. 1812. Also given by N. to T. Dibdin without cross-reference.
- O.F. *Brother and Sister.* C.G. 1815. Add Music Bishop. (Score seen by St. V. T.).
- O. *Gustavus Vasa.* C.G. 1810. Add Music by W. Kelly. (Kelly, 369).
- HERBERT.  
Add Christian name Thomas. (Brighton).
- KEMBLE, CHARLES.  
M.D. *The Brazen Bust.* C.G. 1813. Add Music Bishop. (Score seen by St. V. T.).
- LATHOM, FRANCIS.  
O.P. *The Dash.* D.L. 1804. Add Music Reeves. (Winston MS.).

LEWIS, MATTHEW GREGORY.

T. *Adelgitha*. D.L. 1807. Add Music M. Kelly. (Kelly, 251).

D. *Venoni*. D.L. 1808. Add Music M. Kelly. (Kelly, 251).

MATHEWS, CHARLES JAMES.

C. *The Wolf and the Lamb*. H2. 6/1832.

Though this play is not mentioned in the list in Mathews's biography, and is given to Wilks by N., yet it is attributed to Mathews both in *New Monthly Magazine* and in F in L. No. 30, p. 180.

MILLINGEN, JOHN GIDEON.

D. *The Miser's Daughter*. 120, 1835. Add D.L. 24/2/1835. (MS. note on Bill in Garrick Coll.).

MORTON, THOMAS.

M.R. *Henri Quatre*. C.G. 1820. Add Music Bishop. (Score seen by St. V. T.).

F. *A Roland for An Oliver*. C.G. 1819. Add Music Bishop. (Score seen by St. V. T.).

POCOCK, ISAAC.

M.D. *"For England, Ho!"* C.G. 1813. Add Music Bishop. (Score seen by St. V. T.).

Ba. *Harry le Roy*. C.G. 1813. Add Music Bishop. (Score seen by St. V. T.).

M.D. *John du Bart*. C.G. 1815. Add Music Bishop. (Score seen by St. V. T.).

M.D. *The Magpie or the Maid*. C.G. 1815. Add Music Bishop. (Score seen by St. V. T.).

M.D. *Twenty Years Ago!* Lyc. 1810. Add Music J. Welsh. (Winston MS.).

REYNOLDS, FREDERICK.

C.O. *The Humorous Lieutenant*. C.G. 1817. Add Music Bishop. (Score seen by St. V. T.).

D.O. *The Virgin of the Sun*. C.G. 1812. Add Music Bishop. (Score seen by St. V. T.).

SERLE, THOMAS JAMES.

T. *The Double Marriage*. L.C. M'bone 25/3/1848. Add Adapted by T. J. Serle. M'bone. 2/4/1848. (Williams, 90).

SHIEL, RICHARD LALOR.

T. *The Apostate*. C.G. 1817. Add Music Bishop. (Score seen by St. V. T.).

SMITH, ALBERT.

Bsq. *Cinderella*. Lyc. 12/3/1845. By Albert Smith and Tom Taylor. (Williams, 164). N. gives this to T. P. Taylor.

SPENCER, WILLIAM ROBERT.

F. *Urania*. D.L. 1802. Add Music by John Spencer and M. Kelly. (Kelly, 298).

WILKS, THOMAS EGERTON.

D. *Woman's Love; or, Kate Wynsley, the Cottage Girl*. Vic. 4/1841. (Era, 11/4/1841). N. has 22/4/1845).

WILLIS—

This is the American author, Nathaniel P.

T. *Bianca Visconti*. 1843. Add First produced Park Theatre, New York. 25/8/1837. (Hornblow, *History of the American Theatre*).

YOUNGE, H.

P. *Harlequin and "Poor Richard"; or, Old Father Time and the Almanac Maker.* S.W. 26/12/1840. (*Era*, 27/12/1840).

P. *Harlequin and the Sleeping Beauty.* Garrick. 1843. (Oxberry, ii, 222).

This may be an alias of Buckstone. See N. 264.

UNKNOWN AUTHORS.

— *Anacreonics Revived.* C.G. 1800.

This was also played at C.G. on 6/5/1808, when it was described as a Musical Interlude. (Bill, Garrick Coll.).

Ba. *Fridolin.* Princes. 26/11/1840. Libretto is by Mark Lemon. See *Theatre Notebook*, i, 29. Add Music F. Romer. (*Era*, 8/11/1840).

F. *The Racket Court.* S.W. 21/7/1845. Also produced S.W. 19/7/1841. (*Era*, 18/7/1841).

D. *The Signal Rocket.* Olym. 1/4/1844.  
A play, *The S.R.; or, Sailors and Bushrangers*, was produced Vic. 19/4/1841. (*Era*, 18/4/1841).

T. *Velasco; or, Castilian Honour.* M'bone. 29/9/1849. By Epes Sargent.

See *Theatre Notebook*, i, 67. Add First performed at the Tremont Theatre, Boston in 1837.

#### ADDENDA

(Late 18th century Drama—additional notes on Allardyce Nicoll).

Attribution of authorship to plays in N.'s Unknown Authors' list.

*The Fair Peruvian.* 1786 for C.G. James Hook. Date of production 8/3/1787. (Saxe-Wyndham, *Annals of Covent Garden Theatre*, i, 243).

*Little Peggy's Love.* D.L. 1796. Mr. Didelot; music Casara Bossi. (I. K. Fletcher, Catalogue No. 117 of 1948).

*Mother Shipton.* C.G. 26/12/177). Samuel Arnold. (Saxe-Wyndham, i, 183).

*Oscar and Malvina.* C.G. 20/12/1791. Byrne; music William Reeve. (Saxe-Wyndham, i, 252).

Not noted in N.

ROBERTSON, MRS. T.

F. *The Enchanted Island; or, Freeborn Englishwoman.* Peterborough, 23/6/1796. (Bill reproduced in *The Peterborough Citizen* of 7/1/1930).

Notes on N.

*The Bathing Machine.* Date of production at Brighton is 11/9/1796. (Porter, *History of the Brighton Theatre*, 16, 1886).

*An Hour before Marriage.* Date of production at C.G. was 25/12/1771 (Saxe-Wyndham, i, 184).

*Nina.* 1787. This appears to be the same as the opera *Nina*, C.G. 24/4/1787 by Dr. Wolcot.

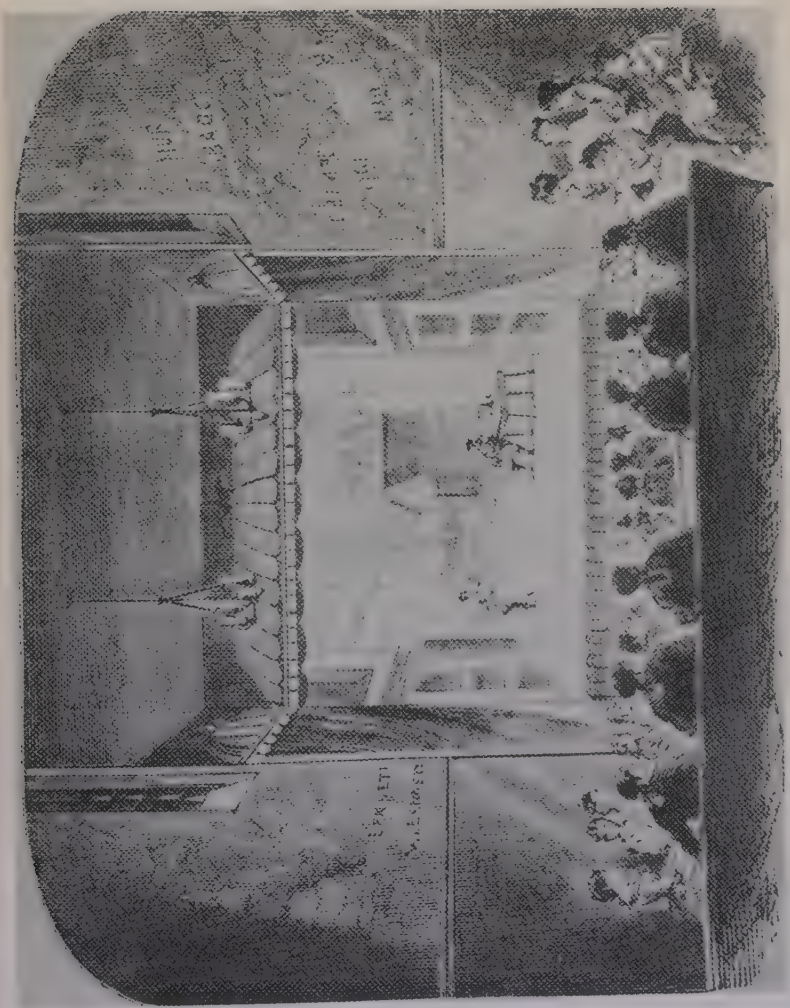
ST. VINCENT TROUBRIDGE.

#### EARLY XIXth CENTURY PLAYS.

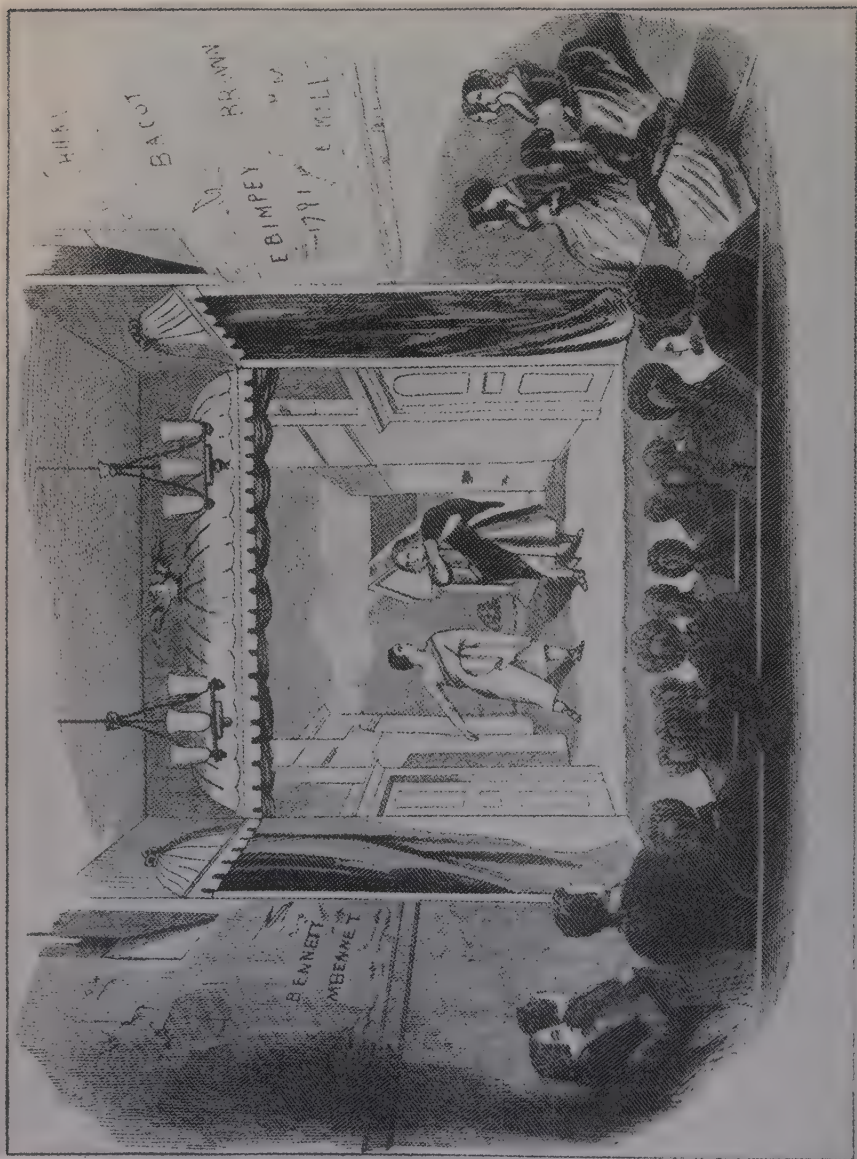
May I offer a slight amendment to the list in Vol. 3, p. 58 ?

PEAKE, R.B. *Free and Easy.* E.O.H., circa 1829.

According to a playbill in my collection this piece was produced ("fifth time this season") at T.R., E.O.H., Strand, on Aug. 16th, 1825. It is



PL. I. RICHARDSON'S PRINT (PUBLISHED 1872) HITHERTO ACCEPTED AS A VIEW OF THE  
JOHN STREET THEATRE, NEW YORK (1767-1798).



described as "the highly popular Comick Opera, called Free and Easy" with the following cast: Wrench as Sir John Freeman, Bartley as Mr. Courtly, Miss Kelly as Gertrude—"the other characters as before."

BASIL FRANCIS.

With reference to the list of plays by unknown authors in Vol. 3, pp. 79-80, kindly note that *The Battle of Life* at the City of London which is noted as possibly by W. T. Townsend, was actually written by Thomas Lyon, and produced on 4/1/47.

*The Beggar's Haunt or, Fortune's Changes* at the Marylebone, was written by G. Blink, and produced on 13/11/47.

*The Black Buccaneer* was written by Thomas P. Taylor, and produced at the Queen's on 12/4/41.

With reference to the note re the ballet *Clari* at the Haymarket, 1825, surely this would be an adaptation of John Howard Payne's opera which was produced at Covent Garden on May 8th, 1823. JOHN PARKER.

## WESTMINSTER AND THE U.S.A.

ON pp. 22, 46 to 52, and 84, of Vol. 3, mention was made of the several interests contained in the survival of the Latin Play at

Westminster. A further problem was pointed out to us at the time by Mr. Martin Holmes which has resulted in several enquiries to America and, though a pretty puzzle for investigators still remains, we now publish an account of the problem. Mr. Holmes opens the matter in a letter to us thus:

"As recently as 1939 an illustration to Esther Cloudman Dunn's *Shakespeare in America* purported to represent the John Street Theatre opened in New York in 1767 and a [second] small engraving . . . makes the same claim, but the scene in each is practically that of the 1839 view" of the Westminster play as given in *Theatre Notebook*, Vol. 3, No. 3, Pl.4. (This plate should be compared with the reproductions of the two engravings referred to by Mr. Holmes which appear as our present Pls. 1 and 2).

This is a remarkable confusion, but Mr. Holmes had already in 1937 drawn American attention to discrepancies in the so-called John Street prints, and had offered this conjecture to explain their obvious connection with Westminster:

"When the first Westminster Play *in classic costume* was put on (the *Eunuchus* of Terence in 1839) the reform aroused a certain amount of interest, and the water-colour now at the School was painted to commemorate the event. The subject had a certain amount of news value, so one may expect to find woodcuts and lithographs of it. The Play is something of a social event . . . *The Illustrated London News* for Dec. 24th, 1842, contains a crude engraving of a scene from the *Adelphi*, and another from the same play forms the subject of a lithograph in the School collection. Then, as the new scenery and dresses ceased to be 'news', a block may have been sold off, and used by some

unscrupulous publisher as an illustration of the John Street Theatre. Other versions would be made with alterations in details of actors, audience, etc., till we find this picture originally meant for schoolboys acting on a fit-up stage in their dormitory appearing as an illustration of a professional theatre in eighteenth century New York."

We asked Dr. Van Lennep of Harvard for assistance in getting the matter straight. He has very kindly collected the following facts which valuably fill in the data of the problem. The solution, however, still remains a conjecture.

### THE SO-CALLED VIEW OF NEW YORK'S JOHN STREET THEATRE

In *Appletons' Journal* for November 23rd, 1872, there appeared an article, "The Old Theatres of New York, 1750-1827," written by Thomas B. Thorpe and generously illustrated with woodcuts done by James H. Richardson, one of the two most active commercial wood engravers of New York at that time. Among the illustrations was one captioned: "Interior of the John-Street Theatre, During the Revolution. Copied from an Old Woodcut" (see Pl. 1). This charming view was soon reproduced by the New York *Clipper*, in its issue of February 1st, 1873; and in Frank Leslie's *Popular Monthly* for October 1880, it appeared again, retouched, enlarged, and unsigned, at the beginning of another historical account of New York's lost playhouses, this one by J. Brander Matthews, later to become Columbia's, and America's, first professor of dramatic literature. About 1910 Samuel Hollyer made a fine etching, somewhat prettified, of the woodcut in Matthews' article and included it in his series of engravings of Theatres of Old New York.

In 1927 the late George C. D. Odell reproduced Richardson's original woodcut in the first volume of his monumental *Annals of the New York Stage*. Concerning the print Odell had this to say:

As to the exterior of the building [the John Street Theatre], . . . no drawing or painting has been unearthed . . . Of the interior, however, we possess a precious reproduction, alleged to be of the military period in New York, 1777-83, though one date, 1791, on the wall, dashes doubt on the belief. The quaint drawing, so often reprinted, is one of the most valued relics of the early American stage. One recognizes with delight the large proscenium doors of contemporary and earlier English theatres, doors with the inevitable and here unmistakable proscenium balconies above. On the other hand, the curious canopy effect of the proscenium "arch" and the odd projecting side-wings, with curtains, I cannot explain; they are unlike anything with which I am familiar, native or foreign. I cannot, for a minute, believe that the curtain in the John Street house ever divided and pulled aside; besides, Jonathan, in . . . The Contrast [Tyler's comedy, acted there in 1787], specifically says, "They lifted up a great green cloth, and let us look right into the next neighbour's house." But I wonder if these pictured curtains may not be an attempt, on the part of the conscientious artist, to render more artistic

the necessary painted "side-wings," as they were called in Eighteenth Century England, "tormenters," as they are named today, especially in "variety" houses. At any rate, there can be none but the most satisfied certainty regarding printed names of joyous, thoughtless patrons, confronting us from the side-walls. Byrns, Warden, *et al.*, have assuredly written themselves down to posterity in a way that even their venturesome spirits could never have dreamed of.

After mentioning the odd little windows, the footlights, the two chandeliers that "served in the double capacity of house-lights and illumination for the apron," and pointing out that there is no indication how the back of the stage was lighted from above, he concluded: "I wonder if ever, before or since, a theatre so unpretentious architecturally became so dear to the historic imagination?"

It is surprising that, under the circumstances, Odell accepted the woodcut view as genuine, since there are numerous things about it besides its curtain that should have aroused his suspicions. For instance, the actress on stage appears to be wearing a bustle, and the light brackets are more suitable for gas than candles. Then in a theatre often honoured by the presence of President Washington we would hardly expect the management to permit boys to carve their names on the side walls or seat ladies against these walls on benches or planking.

The John Street Theatre, New York's only playhouse from 1767 to 1798, may have been crude in comparison with the Park Theatre that succeeded it, but it was neither as crude nor as small as this print would have us believe. We know from Dunlap that its stage was "of good dimensions," equal to those of London's Haymarket Theatre of the same period, and Professor Oral Coad estimates that it held about 1,000 persons. We know also from Dunlap that, in addition to the pit, it had two rows of boxes surmounted by a gallery. Moreover, there is good evidence that the boxes extended all the way around the side walls and that the lower row was capped by two stage boxes. Take these lines from *The Daily Advertiser* for May 2nd, 1787, extracted from a captious review of *The Suspicious Husband*, given at the theatre two days previous: "Mrs. K[e]nn[a]'s performance in the character of Jacintha, attracted a judicious applause, and female prejudice in both stage boxes looked abash'd . . . She is unfortunate in being connected with a husband who guzzles fat beef, . . . Mrs. Morris was known by her hat, and by her hoop, which almost reached into the front boxes. There are not many who *felt* her action."

No, Richardson's woodcut cannot be a view of the John Street Theatre. It evidently depicts some improvised performance done at the end of a hall or dormitory. Upon what "Old Woodcut" is it then based? It appears to be based on an unsigned and unlettered woodcut (see Pl. 2) that exists in two states. The differences between these is that in the second state one of the men in the pit has lost his beard and the five women seated along the right wall might be thought, from their

costume and powdered hairdo, to belong to the late eighteenth century, whereas in the first state (see the reproduction) they clearly belong to the 1840's or 1850's.

Both states are not rare. There are at least six impressions of each in the Harvard Theatre Collection, and from the paper on which they are printed, I judge that they are contemporary with Richardson's engraving. A good reproduction of the second state occurs in Irving Pichel's *Modern Theatres*. In the first state, shown here, note should be taken of the variations from the Richardson print, the most interesting being that the performers are, in Pl. 2, wearing costumes in keeping with the classical setting. In fact, this unlettered woodcut strongly suggests a performance of a Latin play at a college or school.

The oldest and best known of these performances is the Westminster School play. A comparison of the water colour drawing of the 1839 performance, reproduced in *Theatre Notebook* (vol. 3, No. 3), with the unlettered woodcut reveals that beyond much question the latter also represents a Westminster School play, probably a performance of Terence acted in the 'forties or early 'fifties. To clinch the matter, I call attention to the name "E. Bimpey," written on the right wall above the five women in the unlettered woodcut—and, less distinctly, in Richardson's engraving. This unusual name, evidently that of Elijah Barwell Impey, a Westminster boy from 1793 to 1798, appears in the same place (but without the incorrect date beneath) in a view of the Westminster play for 1847, printed in the *Illustrated London News* on January 1st, 1848.

The unlettered woodcut in its two states and Richardson's print show, in my opinion, three stages in the transformation of some unidentified picture of a Westminster performance around 1850 into the so-called view of the John Street Theatre. In the first stage we see a strange audience, composed of men from one century and women from another. In the second stage this anachronism has been corrected, and all the spectators are now in eighteenth century dress. In the final stage, Richardson's woodcut, the actors have also undergone a complete metamorphosis.

Did Richardson make all of these alterations? In other words, was he responsible for the entire fabrication? It seems likely. But perhaps he was merely obeying an order from *Appletons' Journal*, which had engaged him to furnish the illustrations for Thorpe's article. It may be more than a coincidence that the next issue of this weekly carried a well informed account of the Westminster School play. Whoever was responsible for the John Street Theatre view, I am sure he never anticipated that it would be accepted for over seventy-five years. Now that it has been discredited, the 1794 engraving of Philadelphia's Chestnut Street Theatre becomes the only picture of the interior of an eighteenth century American playhouse.

William Van Lennep.

# JOSEPH AUSTIN AND HIS ASSOCIATES

## 1766-1789

By CECIL PRICE

SO far as I can discover, Joseph Austin and Michael Heatton first brought a company to this island in 1766.<sup>1</sup> Before this, they had been members of troupes playing in Ireland: Heatton belonged to the Smock Alley Theatre in 1759, while Austin was in 1761 a member of Barry's company at the new Cork Theatre and later a player in the Grow Street theatre.<sup>2</sup> When they visited Wrexham in July 1766, they advertised themselves as from the Theatre Royal, Dublin, and received such good patronage that they played at the town until the middle of September and went on to Denbigh and Oswestry in the next two months.

At the beginning of the new year, John Edwin joined them at Bewdley and accompanied them to Shrewsbury, Bridgnorth and Chester.<sup>3</sup> They entered the last-named city in June 1767, when they fitted up the tennis court for their performances. Their company consisted of Heatton, Austin, Sparks, Mahon, Edwards, Vandermere, Miss Heatton, Mrs. Austin, Miss Skyddard, Mr. and Mrs. Kane. They were still playing there on September 14th when they gave *Romeo and Juliet*, with Heatton as the hero, his daughter as the heroine and Joseph Austin as Mercutio. John Edwin played Justice Midas in the accompanying burletta. Between play and afterpiece came a comic dance by Mr. Shuter.<sup>4</sup>

By 1769 they had established themselves in several towns of the north of England and on April 1st, addressed the following letter<sup>5</sup> to Joseph Baker, Mayor of Newcastle:

May it please your Worship.

The favourable Encouragement our Endeavours have met with during our performance here under your kind Patronage demands our most grateful Acknowledgments and here take the liberty to return our most sincere Thanks.

And as Mr. Baker's Lease expires this Year and we have the greatest Reason to believe the Gentry and People in general wish to have Theatrical Amusements in the Winter Season and have been so obliging to express their warmest Approbation of our Performances, we humbly submit the under-mentioned Proposals to your Worships the Aldermen's and the Rest of the Gentlemen of the Corporation's Consideration: And should we be so happy as to obtain Your and Their Approbation, our utmost Endeavours should ever be exerted in Producing every Performance upon the Stage in that Perfection the town of Newcastle most justly merits and in such a Manner as

1. *The Chester Chronicle* for 26/4/1799 says Robert Mahon played at Chester in 1765 with Heatton and Austin and the late celebrated Mr. Edwin. I take this to be inaccurate.
2. R. Hitchcock, *An Historical View of the Irish Stage*, vol. II, pp. 22, 84, Dublin 1788.
3. A. Pasquin, *Eccentricities of John Edwin, Comedian*, vol. I, pp. 189-215, Dublin 1791.
4. *Adams's Weekly Courant*, 23/6/1767; British Museum vol. of Newcastle and Chester play-bills, 1767-90, f. 1.
5. British Museum vol. of Newcastle and Chester playbills, 1767-90, f. 2.

will not be met with any where else out of the Theatres Royal in London.

We humbly apprehend your Worship will easily perceive (*sic*) that by having these Amusements in the Winter, that it will be a Benefit to the Town in general, by drawing Gentlemen and Ladies into the town when they are assur'd of a Certainty of being entertain'd in the Winter Season, and consequently will be beneficial to the lower Class of trading People in general.

Shall likewise be proud to have the Liberty to stile ourselves the Newcastle Company.

That as Mr. Baker, who has long been honoured with the Patronage of the Corporation of Newcastle, is now declining into the Vale of Years and consequently cannot expect to enjoy your Favours very long, humbly hope, that when he declines it, that our Public and private Behaviour since we have had the honour of performing here, will recommend us to you for the Liberty of performing here at the Race and Assize Weeks also: and we shall not only think it our Duty but our Interest to procure as good a Company as possible with such Cloaths, Scenes and Decorations as may ever meet with Approbation.

The House being at present in but indifferent Condition, we shall in this, as on every other occasion, spare no Expençe to render it commodious, warm and as elegant as the Nature of the present Building will permit: But as this is the Aera of the theatrical Age, and that as theatrical Amusements are not only generally thought the most rational Way of passing a few Hours of a Winter Evening but are honoured with the Patronage and frequent Presence of the GREATEST PERSONAGE in this Kingdom. We cou'd with your kind Recommendation to your Representatives in Parliament procure his Royal Licence as hath hitherto been extended by his Royal Favours to the Cities of Norwich, Bath, Edinburgh, Richmond, York and Hull.

Humbly submitting these Proposals to the Mayor, Aldermen and Corporation's Consideration at your Guild, held on Monday the 3rd April 1769.

With the greatest Respect . . .

Newcastle April 1 1769

Michael Heatton  
Joseph Austin

They do not appear to have obtained a royal licence for this theatre until 1787<sup>1</sup>, but in the intervening years played regularly at Newcastle.

In 1769 they also acted at the Wool Hall, Chester. A playbill of October 17th records the performance of *The Maid of the Mill*, given gratis between the parts of a Concert of Music.<sup>2</sup>

I have no note of their performances in Chester in the next two years. In the middle of March 1772, they were reported as fitting up the Wool Hall in an elegant manner. They were proud to advertise that their chief production would be *King Arthur or The British Worthy*, with words by Dryden, music by Purcell and machinery procured from Drury Lane. *Adams's Weekly Courant* of April 14th, 1772, described it as "the most compleat and extraordinary performance ever represented

1. M. H. Dodds, "The Northern Stage," *Archeologia Aeliana*, 3rd Ser., vol. XI, p. 60.

2. *The Cheshire Sheaf*, vol. III, p. 205 (1883-6).

outside London." The scenery was painted by Mr. Walters of Newcastle, and a bill of April 22nd reads :

With a View of Merlin's Cave.

The Golden Bridge.

The Enchanted Tree

Iceland and Britannia

Seated on the Island rising out of the Sea with the Noble Order of the Garter seen in the Clouds.

N.B. On account of the Scenery and Machinery that is used in this Opera there cannot be any Farce.

... Books of the Songs of the Opera may be had at the Printing Office and Theatre Door at 4d each.<sup>1</sup>

William Siddons had acted with Claggett's company at Chester the year before and he now joined Heatton and Austin. In the above performance he played Aurelius, while a week later he took the part of George Barnwell.

Two years later, the managers advertised that they would open at Chester on May 2nd, for Race Week only. "At very great expence bring the company from Newcastle-on-Tyne . . . are obliged to be in Newcastle on Wednesday 11th May to perform for a Benefit Play." Their Race Week attraction was "the new comedy, now at the Theatre Royal Covent Garden," *King Henry II*. They came there again in August and stayed until the third week in October. They illuminated the boxes with wax lights and performed *Every Man in His Humour* (as altered by Garrick and with the characters dressed in the habits of the times), *The Busybody*, *The Provok'd Husband*, *Venice Preserv'd*, *Tamermene the Great*, *The School for Wives*, *King Henry VIII*, *The Wonder* and *Barbarossa*. Among the afterpieces were *The Mayor of Garrat*, *Barnaby Rattle*, *Marriage à la Mode*, *The Citizen* and *The Irish Widow*. On September 23rd, Austin took the part of Bayes in *The Rehearsal*, and this was followed by *The School for Wives* with "a new transparent view representing the Royal Naval Review at Portsmouth."<sup>2</sup>

When they came again in Chester Race Week, 1775, they acted Dr. Franklin's new tragedy, *Matilda*, and *The Cholerick Man*. They put a notice in the first issue of *The Chester Chronicle* (May 2) to announce, "the Proprietors having been at a considerable expence to alter the Theatre and make a convenient passage to the upper boxes that the stage may not be inconvenienced by gentlemen behind the scenes as it was a general complaint last season." In the summer, they gave *As You Like It* among other plays and now dropped from their bills the familiar heading, "Between the Parts of the Concert will be presented (gratis) . . ."<sup>3</sup>

1. B.M. Newcastle and Chester bills, f. 5.

2. *Adams's Weekly Courant*, 26/4/74, 16/8/1774—11/10/1774.

3. B.M., Newcastle and Chester bills, f. 7.

In the race week of 1776 they advertised that great care would be taken to have the theatre properly aired. Their Chester summer season lasted from July 5th to October 25th, and new members of the company were Commerford, Mrs. and Miss M'George. They closed the playhouse for a week at the beginning of August in order to have time to prepare "a new Tragedy (written by the author of *The Grecian Daughter*) called *Alzuma or The Conquest of Peru*."<sup>1</sup>

Their season at Chester in 1777 was marked by two changes. They were granted a royal licence and from May 22nd onwards, their bills were headed Theatre Royal, Chester. Now, too, Michael Heatton left them and he did not return for six years. Winston says that his place was taken by Whitlock in 1780, but it is clear from the advertisements in *Adams's Weekly Courant* that the date should be 1778. Charles Whitlock had been a member of Claggett's company at Chester in 1771, of Miller's Tennis Court company in 1772 and of Heatton and Austin's from 1774. Whilst with Miller and with Austin, he advertised his services as a dentist, who could fix artificial teeth and operate upon the teeth during his stay at the theatre.<sup>2</sup>

Their season lasted from May to November 15th and was lengthened so that the company might benefit from the crowds that flocked into Chester for the Fair. Their bill of September 8th contains the curious note, "No Gold can be exchanged at the door this week." After race week performances in 1778, they came to the city again for the period between August 25th and November 18th. The members of the company were now Whitlock, Ward, Jefferys, Duncan, Fowler, Berry, Austin, Miss Legg, Mrs. Boyle, Miss Hurst.<sup>3</sup>

In 1779 they played there from the beginning of July to the end of October but for the following year, I have only notes of performances between October 16th and November 1st. The company had changed a little: Whitlock, Burghall, Blatt, Duncan, Nunns, Munden, Mrs. Baker, Mrs. Villars, Mrs. Mason, Mrs. Duncan. Austin's benefit on November 1st saw the performance of *As You Like It* and Sheridan's *The Sultan*.<sup>4</sup> (*sic*).

They re-opened there, for race week, on May 2nd, and their autumn season in 1781 lasted from August 27th to November 21st. A new farce by "a Gentleman of Chester" was given on September 18th. It was called *The Vaporish Man* and had been performed for five nights at the Manchester Theatre Royal. The name part of Malady was taken by Munden, and the play was advertised for publication by its author, W. Cowdray.<sup>5</sup>

The 1782 season began with the usual race week visit at the beginning

1. *Adams's Weekly Courant*, 17/6/1776; *Chester Chronicle*, 25/4/1776-25/10/1776.

2. *Adams's Weekly Courant*, 5/4/1772; 30/8/1774; 8/9/1777; 28/4/1778.

3. *Adams's Weekly Courant*, 28/4/1778; 25/8/1778; *Chester Chronicle*, 1/5/1778; 28/8/1778.

4. *Chester Chronicle*, 9/7/1779; 8/10/1779; 22/10/1779; 13/10/1780; 27/10/1780.

5. *Adams's Weekly Courant*, 18/9/1781; 23/10/1781.

of May and was followed by an autumn stay extending from October 9th to December 27th. The opening performance was interesting since it marks the first appearance of Elizabeth Kemble with this company. She played Lady Townley in *The Provok'd Husband* and the managers took care to advertise the fact that she was Mrs. Siddons's sister. Her association with them was a lasting one for she married Charles Whitlock when the company was at Lancaster in June 1785.<sup>1</sup>

On March 4th, 1783, *Adams's Weekly Courant* reported: "in the present dearth of theatrical excellence, we have pleasure in saying that Mr. Heaton, late manager with Mr. Austin, after a secession of seven years, resumed the business of the stage last week at Newcastle." But he was not in the Chester race week company nor among the players of the autumn season, September 24th to November 18th.

In 1784 this same newspaper mentioned a performance of *The Grecian Daughter* during the Preston race week by Austin and Whitlock's company. This was given at the New Theatre in Fishergate. Their Chester season lasted from the end of August to November 10th.<sup>2</sup> In this year, too, Samuel Ryley was with them. He played at Newcastle in February and at Chester during May race week. He gives some interesting details of the company in *The Itinerant* (Oldham reprint, 1880, p. 24).

This same season saw the first performance at Chester by George Frederick Cooke. He seems to have played Macbeth there on November 8th for the benefit of Platt. According to William Dunlap, he joined them again at Lancaster where he enjoyed the highest salary in the company, two guineas a week.<sup>3</sup>

The references to Preston, Lancaster, Newcastle, Manchester indicate that Austin had with his associates built up an excellent circuit. He also visited Whitehaven and Sheffield, and Winston thought this company worth notice as an example of the laborious life of an itinerant player. They travelled "eleven hundred miles each year in addition to the constant weariness and fatigue of studying and acting."<sup>4</sup> Nevertheless the company kept up quite high standards and when Austin retired in 1789, he was able to look back with pride on the number and variety of players who had worked with him. He compiled a list of "Theatrical Performers of Abilities well known to the Public (some of them first Introduced) under the Management of J. Austin at the Theatres in Lancaster, Whitehaven, Sheffield, and the Theatres Royal in Manchester, Newcastle-on-Tyne, and the city of Chester."<sup>5</sup> Over forty celebrated players are named.

He left another interesting document entitled "Mr. Austin's Cast of Parts which he will perform when called upon for either Stock Nights

1. *Adams's Weekly Courant*, 8/10/1782; 21/6/1785.

2. *Adams's Weekly Courant*, 11/5/1784; 29/6/1784; 2/11/1784.

3. *Chester Chronicle*, 12/11/1812; W. Dunlap, *Life of G. F. Cooke*, 2nd ed., vol. I, p. 39.

4. [J. Winston], *The Theatrical Tourist*, p. 44.

5. British Museum, Playbills, Manchester, Lancaster, etc., 1783-1812.

or Benefits."<sup>1</sup> It reads :

Tragedys		Comedys	
Richard	Richard	Merchant Venice	Shylock
Mourning Bride	Osmyn	Busybody	Marplot
Henry 4th	Hotspur	Rec. Officer	Brazen
Hamlet	Hamlet	Sus. Husband	Ranger
Fair Penitent	Scioto	School for Rakes	Frampton
Venice Preserv'd	Jaffier	As You Like It	Touchstone
Zara	Lusignan	Beaux Stratagem	Scrub
Romeo	Mercutio	Clandestine Marriage	Ogleby
Oroonoko	Aboan	Much Ado	Benedick
Jane Shore	Hastings	Such Things Are	Timeall
		Cons. Lovers	Tom
		Maid Mill	Sir Harry
		Love in Vill.	Justice W.
		Lionel & Clarissa	Col <sup>n</sup> Old Boy
		Rivals	Sir Antony
		Inkle & Yarico	Sir Christopher
		School for Scandal	S <sup>r</sup> Peter Teazle
		Pr. Husband	John Moody
		Wonder	Lissardo

Samuel Ryley describes how Austin elected to take the hero's part late in his career: "T'is strange! but this gentleman possessing first rate comic talents, chose to open in Hamlet. Such a perversion in judgment is excusable in youth but Mr. Austin was at this period a veteran in experience though not in years." In spite of this criticism, Ryley allowed that Austin was deservedly a favourite who could always expect a full house. The way in which Austin built up his circuit is surely proof of his business ability and theatrical competence and if he made an error of judgment in over-rating his own acting of Hamlet, he only did what many other players and managers have done both before and since his day.

1. British Museum, Newcastle and Chester Playbills, 1767-90, f. 50.

## BOOK REVIEWS

*Blood and Thunder. Mid-Victorian Melodrama and its origins.* By Maurice Willson Disher. London: Frederick Muller, Ltd.

THIS and the following book are in no small degree complimentary; both establish a picture of melodrama though neither is a specific history. Mr. Disher's book paints a portrait displaying some of the features of the artist as well as of the sitter, but he gives us the end-products of a study of much detail; often we may feel wishful for the cold fact that resides in date and charting of even progress, but here the charting is not of fact so much as an "attempt to chart imagination according to the way it expresses itself in the melodrama of books, plays, actors . . ." to use the author's words. He traces this particular expression of imagination to a fashion set by Madame de Maintenon whereby a whole nation "had to purify its gallantry in the crucible of

a wise yet infantile morality." He sees the fashion rise on a false premise—namely that Virtue is ultimately Triumphant, and he points the consequences in a more or less detailed glance at some 300 melodramas from *The Fair Penitent* (1703) to *Oscar the Half Blood* in 1867. The progress hints at some shape in its development but this is not emphasized. There are over 80 illustrations and these, with the allusions in the text to the plots and spectacular features of the shows, give us the material of what is clearly a rich and fertile phase of the theatre.

*Stage to Screen. Theatrical Method from Garrick to Griffith.* By A. Nicholas Vardac. Harvard University Press (London: Geoffrey Cumberlege).

*From Stage to Screen*, in contrast, adds much in the way of factual evidence, but is run through by a wilful thesis that is never made at all convincing. The concern of the book is with the manner and the staging of melodrama; for two thirds of its length an array of evidence gathered from prompt-books and cuttings (most of them inaccessible to us in England) gives the reader great satisfaction in picturing what were the kinds of show staged and how their effects were got. We receive a vivid impression of the crushing progress of spectacular effect: we see the script gradually submerged in a welter of breathtaking pictures of action till Steele Mackay plans a theatre to present almost pure action. In the height of this fever the author rightly feels a period of stress, but he states that progress resolved the stress simply by inventing the cinema as a sort of inevitable relief—the only further form melodrama could take . . . The other steadier ways out of the impasse of sensational melodrama which Ibsen and all the others carefully developed on the stage are passed over. The author suggests that the stage stopped before they came and (one would almost take it) is now dead, while the screen goes on from strength to strength where the theatre failed. We even find such surprising remarks as: "With the gradual surrender of its basic source of appeal, the pantomime of nineteenth-century England and America vanished from the stage to re-appear upon the screen, attaining, in the new medium, a continual improvement which has lasted even to the present day." Again, "despite the apparent paradox, pantomime-spectacle did not exploit pictorial realism but was a highly conventionalized and fantastic form . . . George Méliès' . . . immediate success upon the screen explains the disappearance from the stage of its most unrealistic dramatic form soon after the appearance of the most realistic medium ever provided the arts of theatre." But, of course, it has not disappeared and the whole thesis therefore falls to the ground. Often we find in the book the implication that stage scenery is "fraudulent" and that thus film scenery is genuine, but the old controversy between naturalism and artifice surely cannot be settled this way. There is, however, much in both these books to aid a student in the study of this controversy—one of the most significant in the arts of modern times.

R.S.

## REGISTER OF WORK IN PROGRESS

### ADDENDA

BAIR, GEORGE. Study of the drama of the romantic poets, 1794-1832.

JOHN, RAYMOND. The relationship between the Comedy of Manners and Restoration society. M.A.

MANDEVILLE, GLORIA. Nineteenth century melodrama in England.

PERRY, MARJORIE. Naturalism in the 20th century Theatre: A study tracing the growth of forces of reaction. M.A.

ROSENFELD, SYBIL. The theatres of the Fairs in the 18th century.

SALENIUS, ELMER W. Harley Granville-Barker and the Modern English Theatre.

SCANLAN, ELIZABETH. Tennis Court Theatres and the Duke's Playhouse in Lincoln's Inn Fields. Ph.D.

THOMAS, CARL A. The Restoration Theatre Audience.

WEBB, BRIDGET L. Theatrical autobiography in the 18th century.

*The Educational Theatre Journal* for May, 1950, published by the American Educational Theatre Association contains a list of 353 graduate projects in theatre arts.

## A NOTE AND AN ANSWER

BOYCOTT DRAWINGS. If you look carefully at the steamboat in A.B.'s drawing of Astley's 1, you will see that it is not an ordinary steamboat, but a Mississippi steamboat. Taken with the word Westminster, indicating the short lived period of Boucicault's occupancy, it makes me confident that this is the set for the last act of *The Octoroon*. This might be confirmed from other drawings. Conceivably some of the other sets are identifiable.

ST. VINCENT TROUBRIDGE.

HAMILTON'S PANORAMAS. A while ago I picked up a framed programme printed on silk: "Delighted & Fashionable Audiences! Athenaeum, Bury. Grand Fashionable Night Thursday next Oct. 10th 1874. Under the distinguished patronage of Lieut. Col. O. O. Walker etc. Hamilton's New Overland Route to India, Charing Cross to Calcutta In Two Hours Via Paris, Mont Cenis etc. This Beautiful and Authentic Work of Art is painted by those Eminent Artists the Messrs. Telbin; Shipping by Edwin Weeden, Marine Artist to the Illustrated London News: with Brilliant and Novel Effects of the Messrs Hamilton, produced at a cost of £5,000. Exhibited at the Royal Agricultural Hall, London, for Two Seasons with Immense Success etc." What were these effects and is there any description of the Hamiltons' work?

MAVIS BIMSON.

# INDEX

## INDEX.

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